

C II 7

89

C. II 7.

1714

No.

56.



Dedicated, by Permission, to
HIS ROYAL HIGHNESS THE PRINCE OF WALES.

ANNOTATIONS

UPON

KING HENRY IV.

PART I.

BEING THE FIFTY-SIXTH NUMBER OF

BELL's Edition of

SHAKSPERE's WORKS.

London: Sold by the Proprietor, BRITISH-LIBRARY, Strand.

Price One Shilling and Sixpence.

To the PUBLIC.

THIS Work is intended to supercede the necessity for any other Edition whatever, as it will be calculated to gratify every class of Readers.

The Plan is to print each Play, *singly*, and *entire*, from the last revisions of Dr. SAMUEL JOHNSON, and GEORGE STEEVENS, Esq. &c. with *their Characters* of the Play, and *the Origin of the Fable*, as an introductory Preface to each Play.

The Plays to be printed *on two sorts of paper*; the best of which will be *superfine writing-post quality*, on a new *Bourgeois Letter*, cast and *delicately dressed* on Purpose.

The First Number is The TEMPEST, beautifully embellished.

The Second Number is MEASURE for MEASURE, ditto.

The Third Number is MACBETH, ditto.

The Fourth Number is MUCHADO ABOUT NOTHING, ditto.

The Fifth Number is HAMLET, beautifully embellished.

The Sixth Number is ROMEO and JULIET, ditto.

The Seventh Number is the MERCHANT of VENICE, ditto.

The Eighth Number is the MERRY WIVES of WINDSOR, ditto.

The Ninth Number is JULIUS CÆSAR, ditto.

The Tenth Number is MIDSUMMER-NIGHT's DREAM, ditto.

The Eleventh Number is TITUS ANDRONICUS, ditto.

The Twelfth Number is TWELFTH-NIGHT, ditto.

The Thirteenth Number is LOVE's LABOUR's LOST, ditto.

The Fourteenth Number is TIMON of ATHENS, ditto.

The Fifteenth Number is TROILUS and CRESSIDA, ditto.

The Sixteenth Number is AS YOU LIKE IT, ditto.

The Seventeenth Number is OTHELLO, ditto.

The Eighteenth Number is the COMEDY of ERRORS, ditto.

The Nineteenth Number is KING HENRY V. ditto.

The Twentieth Number is KING LEAR, ditto.

The Twenty-First Number is KING HENRY IV. Part I. ditto.

The Twenty-Second Number is KING HENRY IV. Part II. ditto.

The Twenty-Third Number is TAMING OF THE SHREW, do.

The Twenty-Fourth Number is CYMBELINE, ditto.

Twenty-Fifth Number is ALL's WELL THAT ENDS WELL, do.

The Twenty-Sixth Number is KING HENRY VI. Part. I. ditto.

The Twenty-Seventh Number is KING HENRY VI. Part II. do.

The Twenty-Eighth Number is KING HENRY VI. Part III. do.

The Twenty-Ninth Number is KING RICHARD III. ditto.

The Thirtieth Number is KING JOHN, ditto.

The Thirty-First Number is KING HENRY VIII. ditto.

The Thirty-Second Number is KING RICHARD II. ditto.

The Thirty-Third Number is The WINTER's TALE, ditto.

Thirty-Fourth Number is TWO GENTLEMEN of VERONA, do.

The Thirty-Fifth Number is CORIOLANUS, ditto.

The Thirty-Sixth Number is ANTONY and CLEOPATRA do.

ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS,

UPON

K I N G H E N R Y I V.

P A R T I.

WRITTEN BY

WILL. SHAKSPERE.

—SIC ITUR AD ASTRA.

VIRG.

L O N D O N :

Printed for, and under the Direction of,

JOHN BELL, *British-Library*, STRAND,

Bookseller to His Royal Highness the PRINCE of WALES.

M D C C L X X V I I .





ANNOTATIONS

UPON

KING HENRY IV.

PART I.

ACT I.

Line 2. *FIND* we a time for frightened peace to pant,
And breathe short-winded accents—] That is,
let us suffer peace to rest a while without disturbance,
that she may recover breath to propose new wars.

JOHNSON.

5. The first quarto of 1599, that of 1622, the folio of 1623, and the quarto of 1639, all read :

No more the thirsty entrance of this soil

Shall daub her lips with her own childrens' blood.]

The folios of 1632 and 1664 read, by an apparent error of the press, *shall damb her lips*, from which the

A ij

latter

latter editors have idly adopted *damp*. The old reading helps the editor no better than the new, nor can I satisfactorily reform the passage. JOHNSON.

Perhaps the following conjecture may be thought very far fetch'd, and yet I am willing to venture it, because it often happens that a wrong reading has affinity to the right. I would read:

——*the thirsty entrants of this soil;*

i. e. those who set foot on this kingdom through the thirst of power or conquest.

Whoever is accustomed to the old copies of this author, will generally find the words *consequents*, *occurents*, *ingredients*, spelt consequence, occurrence, ingredience; and thus, perhaps, the French word *entrants*, anglicized by Shakpere, might have been corrupted into *entrance*, which affords no very apparent meaning.

By *her* lips Shakspeare may mean *the lips of peace*, who is mentioned in the second line; or may use the *thirsty entrance* of the soil, for the *porous surface* of the earth, through which all moisture enters, and is thirstily drank, or soaked up. STEEVENS.

Mr. Steevens's conjecture is so likely to be true, that I have no doubt about the propriety of admitting it into the text.

It should be observed, that supposing these copies to have been made out by the ear (which there is great reason to believe was the case,) the transcriber might easily have been deceived; for *entrance* and *entrants* have nearly the same sound, and he would naturally write a familiar instead of an unusual word.

A similar

A similar mistake has happened in the first scene of *King Henry V.* where we meet (in the first folio)

“ With such a heady *currance* scowring faults—”
instead of——“ With such a heady *current*, &c.”

I do not know that the word *entrant* is found elsewhere; but Shakspeare has many of a similar formation. So in *K. Henry VI. Part I.*

“ Here enter’d Pucelle, and her *practisants*.”

Again, *ibid.*

“ But when my angry *guardant* stood alone——.”

Again, in *K. Lear*:

“ Than twenty silly ducking *observants*——.”

Again, *ibid.*

“ *Conspirant* ’gainst this high illustrious prince.”

Sir Philip Sidney, in his *Defence of Poesie*, uses *comedient* for a *writer of comedies*.

See also Skelton’s translation of *Don Quixote*, vol. i. p. 296, ed. 1612:

“ The *audients* of her sad storie felt great motions,” &c.

Daub, the ancient reading, which Mr. Steevens has very properly restored, is strongly confirmed by a passage in *King Richard II.* where we again meet with the image presented here:

“ For that our kingdom’s *earth* should not be
soil’d

“ With that dear *blood*, with which it hath been
foster’d.”

MALONE.

The thirsty entrance of the soil is nothing more or

less, than the face of the earth parch'd and crack'd as it always appears in a dry summer. As to its being personified it is certainly no such unusual practice with Shakspeare. Every one talks familiarly of *Mother Earth*; and they who live upon her face, may without much impropriety be called her children. Our author only confines the image to his own country. The allusion is to the Baron wars. REMARKS.

That *damb*, not *daub*, was Shakspeare's word, is evident from the similar application of it in the *Second Part of Henry VI*.

“ Now will I *dam* up this thy yawning mouth,

“ For swallowing the treasure of the realm.”

The explanation given of *thirsty entrance*, by the author of the REMARKS, is also confirmed by the sense of these lines. HENLEY.

19. *As far as to the sepulchre, &c.*] The lawfulness and justice of the holy wars have been much disputed; but perhaps there is a principle on which the question may be easily determined. If it be part of the religion of the Mahometans to extirpate by the sword all other religions, it is by the laws of self-defence, lawful for man of every other religion, and for Christians among others, to make war upon Mahometans, simply as Mahometans, as men obliged by their own principles to make war upon Christians, and only lying in wait till opportunity shall promise them success.

JOHNSON.

22. —shall we levy;] To *levy* a power of English

lish *as far* as to the sepulchre of Christ, is an expression quite unexampled, if not corrupt. We might propose *lead*, without violence to the sense, or too wide a deviation from the traces of the letters.

STEEVENS.

30. *Therefore we meet not now——*] *i. e.* not on that account do we now meet;—we are not now assembled, to acquaint you with our intended expedition.

MALONE.

33. *——this dear expedience.*] For *expedition*.

WARBURTON.

35. *And many limits——*] *Limits* for *estimates*.

WARBURTON.

Limits, as the author of the Revisal observes, may mean, *out-lines, rough sketches or calculations*.

STEEVENS.

45. *By these Welshwomen done,——*] Thus Holinshed, p. 528: “*——such shameful villainie executed upon the carcasses of the dead men by the Welchwomen; as the like (I doo believe) hath never or sildome been practised.*”

STEEVENS.

52. *——the gallant Hotspur there,*

Young Harry Percy,——] Holinshed's *Hist. of Scotland*, p. 249, says: “*This Harry Percy was surnamed, for his often pricking, Henry Hotspur, as one that seldom times rested, if there were anie service to be done abroad.*”

TOLLET.

53. *——Archibald,*] *Archibald Douglas, earl Douglas.*

STEEVENS.

64. *Stained with the variation of each soil*] No circumstance could have been better chosen to mark the expedition of Sir Walter. It is used by Falstaff in a similar manner, “As it were to ride day and night, and not to deliberate, not to remember, not to have patience to shift me, but to *stand stained with travel*.”

K. Henry IV. Part II.

HENLEY.

69. *Balk'd in their own blood,——*] *Balk'd in their own blood*, I believe, means, lay in *heaps* or *hillocks*, in their own blood. Blithe's *England's Improvement*, p. 118, observes: “The mole raiseth *balks* in meads and pastures.” In Leland's *Itinerary*, vol. v. p. 16. and 118. vol. vii. p. 10. a *balk* signifies a *bank* or *hill*. Mr. Pope in the *Iliad*, has the same thought:

“On heaps the Greeks, on heaps the Trojans
bled.”

“And thick'ning round them rise the *hills* of
dead.”

TOLLET.

71. *Mordake the earl of Fife, and eldest son*

To beaten Douglas ;——] Mordake earl of Fife, who was son to the duke of Albany, regent of Scotland, is here called the *son of earl Douglas*, through a mistake into which the poet was led by the omission of a comma in the passage of Holinshed from whence he took this account of the Scottish prisoners. It stands thus in the historian: “——and of prisoners, Mordacke earle of Fife, son to the gouvernour Archembald earle Dowglas,” &c. The want of a comma after *gouvernour*, make these words appear to be the description

description of one and the same person, and so the poet understood them; but by putting the stop in the proper place, it will then be manifest that in this list Mordake, who was son to the governor of Scotland, was the first prisoner, and that Archibald earle of Douglas was the second, and so on. STEEVENS.

73. ———*and Menteith.*] This is a mistake of Holins-
hed in his *English History*, for in that of *Scotland*,
p. 259, 262, and 419, he speaks of the earl of *Fife*
and *Menteith* as one and the same person.

STEEVENS.

91. ———*the prisoners,*] Percy had an exclusive right
to these prisoners, except the earl of Fife. By the
law of arms, every man who had taken any captive,
whose redemption did not exceed ten thousand crowns,
had him clearly for himself, either to acquit or ran-
som, at his pleasure. It seems from *Camden's Brit.*
that Pounouny-castle in Scotland was built out of the
ransom of this very Henry Percy, when taken pri-
soner at the battle of Otterbourne by an ancestor of
the present earl of Eglington. TOLLET.

Percy could not refuse the earl of Fife to the king;
for being a prince of the blood royal, (son to the duke
of Albany, brother to king Robert III.) Henry might
justly claim him by his acknowledged military prero-
gative. STEEVENS.

96. *Malevolent to you in all aspects ;*] An astrological
allusion. Worcester is represented as a malignant
star that influenced the conduct of Hotspur. HENLEY.

97. *Which makes him prune himself,——*] The metaphor is taken from a cock, who in his pride *prunes himself*; that is, picks off the loose feathers to smooth the rest. To *prune* and to *plume*, spoken of a bird, is the same. JOHNSON.

So in *Albumazar*, 1615:

“——*prune* yourself sleek.”——

Again, in the *Cobler's Prophecy*, 1594:

“Sith now thou dost but *prune* thy wings,

“And make thy feathers gay.”

Again, in Green's *Metamorphosis*, 1613:

“Pride makes the fowl to *prune* his feathers so.”

But I am not certain that the verb to *prune* is justly interpreted. In the *Booke of Haukynge*, &c. (commonly called the *Booke of St. Albans*) is the following account of it: “The hauke *praineth* when she fetcheth oyle with her beake over the taile, and anointeth her feet and her feathers. She *plumeth* when she pulleth fethers of anie foule and casteth them from her.”

STEEVENS.

106. *Than out of anger can be uttered.*] That is, “More is to be said than anger will suffer me to say: more than can issue from a mind disturbed like mine.”

JOHNSON.

112. ——*to demand that truly which thou would'st truly know.*——] The prince's objection to the question seems to be, that Falstaff had asked in the *night* what was the time of *day*. JOHNSON.

This cannot be well received as the objection of the prince; for presently after, the prince himself says:

“Good

“ Good morrow, Ned,” and Poins replies : “ Good morrow, sweet lad.” The truth may be, that when Shakspeare makes the prince wish Poins a good morrow, he had forgot that the scene commenced at night.

STEEVENS.

122. — Phœbus—he, *that wand’ring knight so fair.*] Falstaff starts the idea of *Phæbus*, i. e. the sun ; but deviates into an allusion to *El Donzel del Febo*, the *knight of the sun* in a Spanish romance translated (under the title of the *Mirror of Knighthood*, &c.) during the age of Shakspeare. This illustrious personage was “ most excellently faire,” and a great *wanderer*, as those who travel after him throughout three thick volumes in 4to will discover. Perhaps the words “ that wand’ring knight so fair” are part of some forgotten ballad, the subject of this marvellous hero’s adventures. In Peele’s *Old Wives Tale*, Com. 1595, Eumenides, *the wand’ring knight*, is a character.

STEEVENS.

132. — *let not us, that are squires of the night’s body, be called thieves of the day’s beauty ;*] This conveys no manner of idea to me. How could they be called thieves of the day’s beauty ? They robbed by moonshine ; they could not steal the fair day-light. I have ventured to substitute *booty* : and this I take to be the meaning. Let us not be called *thieves*, the purloiners of that *booty*, which, to the proprietors, was the purchase of honest labour and industry by day.

THEOBALD.

It

It is true, as Theobald has observed, that they could not steal *the fair day-light*; but I believe our poet by the expression, *thieves of the day's beauty*, meant only, *let not us, who are body squires to the night, i. e. adorn the night, be called a disgrace to the day*. To take away the beauty of the day, may probably mean, to disgrace it. A *squire of the body* signified originally, the attendant on a knight; the person who bore his head-piece, spear, and shield. It became afterwards the cant term for a *pimp*; and is so used in the second part of Decker's *Honest Whore*, 1630. Again, in the *Witty Fair One*, 1633, for a *procuress*: "Here comes the *squire* of her mistress's *body*."

Falstaff however puns on the word *knight*. See *Curialia* of Samuel Pegge, Esq. part i. p. 100.

STEEVENS.

133. *Diana's foresters, &c.]*

"Exile and slander are justly mee awarded,

"My wife and heire lacke lands and lawful right;

"And me their lord made *dame Diana's knight*."

So lamenteth Thomas Mowbray, duke of Norfolk, in *The Mirror for Magistrates*. HENDERSON.

144. —got with swearing—lay by;—] *i. e.* swearing at the passengers they robbed, *lay by your arms*; or rather, *lay by* was a phrase that then signified *stand still*, addressed to those who were preparing to rush forward. WARBURTON.

149 —And is not my hostess of the tavern, &c.]

We

We meet with the same kind of humour as is contained in this and the three following speeches, in the *Mostellaria* of Plautus, act i. sc. ii.

“ Jampridem ecastor frigidâ non lavi magis lubenter,

“ Nec quom me melius, mea Scapha, rear esse defœcatam.

Sca. “ Eventus rebus omnibus, velut horno messis magna fuit.

Phi. “ Quid ea missis attinet ad meam lavationem?

Sca. “ Nihilo plus, quam lavatio tua ad messim.”

In the want of connection to what went before, probably consists the humour of the prince's question.

STEEVENS.

This kind of humour is often met with in old plays. In the *Gallathea* of Lilly, *Phillida* says: “ It is a pittie that nature framed you not a woman.

“ Gall. There is a tree in Tylos, &c.

“ Phill. What a toy it is to tell me of that tree, being nothing to the purpose,” &c.

Ben Jonson calls it *a game at vapours*. FARMER.

152. *As the honey of Hybla, my old lad of the castle.*—] Mr. Rowe took notice of a tradition, that this part of Falstaff was written originally under the name of Oldcastle. An ingenious correspondent hints to me, that the passage above quoted from our author, proves what Mr. Rowe tells us was a tradition. *Old lad of the castle* seems to have a reference to Oldcastle. Besides, if this had not been the fact, why, in the epi-

B

logue

logue to *The Second Part of Henry IV* where our author promises to continue his story with Sir John in it, should he say? “Where, for any thing I know, Falstaff shall die of a sweat, unless already he be killed with your hard opinions ; for Oldcastle died a martyr, and this is not the man.” This looks like declining a point that had been made an objection to him. I’ll give a farther matter in proof, which seems almost to fix the charge. I have read an old play, called, *The famous Victories of Henry the Fifth, containing the honourable battle of Agincourt*.—The action of this piece commences about the 14th year of K. Henry the Fourth’s reign, and ends with Henry the Fifth’s marrying princess Catherine of France. The scene opens with prince Henry’s robberies. Sir John Oldcastle is one of the gang, and called Jockie ; and Ned and Gadshill are two other comrades.—From this old imperfect sketch, I have a suspicion Shakspeare might form his two parts of Henry the Fourth, and his history of Henry the Fifth ; and consequently it is not improbable, that he might continue the mention of Sir John Oldcastle, till some descendants of that family moved queen Elizabeth to command him to change the name.

THEOBALD.

152. —my old lad of the castle :—] This alludes to the name, Shakspeare first gave to this buffoon character, which was Sir John Oldcastle ; and when he changed the name, he forgot to strike out this expression that alluded to it. The reason of the change was
 5 this ;

this ; one Sir John Oldcastle having suffered in the time of Henry the Fifth for the opinions of Wickliffe, it gave offence, and therefore the poet altered it to Falstaff, and endeavours to remove the scandal in the epilogue to *The Second Part of Henry IV.* Fuller takes notice of this matter in his *Church History* :—" Stage-poets have themselves been very bold with, and others very merry at, the memory of Sir John Oldcastle, whom they have fancied a boon companion, a jovial royster, and a coward to boot. The best is, Sir John Falstaff hath relieved the memory of Sir John Oldcastle, and of late is substituted buffoon in his place." Book iv. p. 168. But, to be candid, I believe there was no malice in the matter. Shakspeare wanted a droll name to his character, and never considered whom it belonged to : we have a like instance in the *Merry Wives of Windsor*, where he calls his French quack, Caius, a name at that time very respectable, as belonging to an eminent and learned physician, one of the founders of Caius College in Cambridge.

WARBURTON.

The propriety of this note the reader will find contested at the beginning of *Henry V.* Sir John Oldcastle was not a character ever introduced by Shakspeare, nor did he ever occupy the place of Falstaff. The play in which Oldcastle's name occurs, was not the work of our poet.

Old lad is likewise a familiar compellation to be found in some of our most ancient dramattick pieces.

B ij

So,

So, in the *Trial of Treasure*, 1567: "What inclination, *old lad* art thou there?" In the dedication to *Gabriel Hervey's Hunt is up, &c.* by T. Nash, 1598, *old Dick of the castle* is mentioned.

Again, in *Pierce's Supererogation, or a New Praise of the Old Asse*, 1593: "and here's a lusty *ladd of the Castell*, that will binde beares, and ride golden asses to death."

STEEVENS.

Old lad of the Castle, is the same with *Old lad of Castile*, a *Castilian*.—Meres reckons *Oliver of the Castle* amongst his romances; and Gabriel Harvey tells us of "*Old lads of the Castell* with their rapping babble."—roaring boys—This is therefore no argument for Falstaff's appearing first under the name of *Oldcastle*. There is however a passage in a play called *Amends for Ladies*, by Field the player, 1618, which may seem to prove it, unless he confounded the different performances:

———"Did you never see
 "The play where the fat knight, hight *Oldcastle*,
 "Did tell you truly what this *honour* was?"

FARMER.

Fuller, besides the words cited in the note, has in his *Worthies*, p. 255, the following passage: "Sir John Oldcastle was first made a *thrasonical puff*, an emblem of *mock valour*, a make-sport in all plays for a *coward*." Speed, likewise, in his *Chronicle*, edit. ii. p. 178, says, "The author of the *Three Conversions* (*i. e.* Parsons the Jesuit), hath made *Oldcastle* a ruffian, a robber,
 and

and a rebel, and his authority, taken from the *stage players*, is more befitting the pen of his slanderous report, than the credit of the judicious, being only grounded from the papist and the poet, of like conscience for lies, the one ever feigning, and the other ever falsifying the truth.

REMARKS.

From the following passage in *The Meeting of Gallants at an Ordinarie, or the Walks in Powles*, quarto, 1604, it appears that Sir John Oldcastle (not, I conceive, the lord Cobham) was represented on the stage as a very fat man.—“Now, signiors, how like you mine host? did I not tell you he was a madde round knave and a merry one too? and if you chaunce to taulke of *fatte* Sir John Oldcastle, he will tell you, he was his grandfather, and not much unlike him in *paunch*.”—The host, who is here described, returns to the gallants, and entertains them with telling them stories. After his first tale, he says: “Nay gallants, I’ll fit you, and now I will serve in another, as good as vinegar and pepper to your roast beefe.” *Signior Kickshawe* replies: “Let’s have it, let’s taste on it, mine host, my noble *fat actor*.”

The cause of all the confusion relative to these two characters, and of the tradition mentioned by Rowe, that our author changed the name from Oldcastle to Falstaff (to which I do not give the smallest credit), seems to have been this: Shakspeare appears evidently to have caught the idea of the character of Falstaff from a wretched play entitled *The famous Victories of*

King Henry V. (which had been exhibited before 1589) in which there is a Sir John Oldcastle, ("a pamper'd glutton, and a debauchee," as he is called in a piece of that age) who appears to be the character alluded to in the passage above quoted from *The Meeting of Gallants*, &c. Our author probably never intended to ridicule the real Sir John Oldcastle, lord Cobham, in any respect, but thought proper to make Falstaff in imitation of his proto-type, the Oldcastle of the old *King Henry V. a mad round knave* also. From the first appearance of our author's *King Henry IV.* the old play in which this Sir John Oldcastle had been exhibited, was probably never performed. Hence, I conceive, it is, that Fuller says, "Sir John Falstaff has relieved the memory of Sir John Oldcastle, and of late is substituted buffoon in his place;" which being misunderstood, probably gave rise to the story, that Shakspeare changed the name of his character.

Falstaff thus having grown out of, and immediately succeeding, the other character, having one or two features in common with him, and being probably represented in the same dress, and with the same fictitious belly as his predecessor, the two names might have been indiscriminately used by Field and others, without any mistake or intention to deceive. Perhaps, behind the scenes, in consequence of the circumstances already mentioned, Oldcastle might have been a cant-appellation for Falstaff, for a long time. Hence the name might have crept, in some play-house copy, into
one

one of the speeches in *The Second Part of Henry IV.*

MALONE.

152. ——— *And is not a buff jerkin a most sweet robe of durance?*] To understand the propriety of the prince's answer, it must be remarked, that, the sheriff's officers were formerly clad in buff: So that when Falstaff asks, whether *his hostess is not a sweet wench*, the prince asks in return, whether *it will not be a sweet thing to go to prison by running in debt to this sweet wench.*

JOHNSON.

The following passage from the old play of *Ram-Alley*, may serve to confirm Dr. Johnson's observation :

“ Look I have certain goblins *in buff jerkins*,

“ Lye ambuscado.” ——— [Enter Serjeants.

Again, in the *Comedy of Errors*, act iv.

“ A devil in an *everlasting garment* hath him,

“ A fellow all in *buff*.”

In *Westward Hoe*, by Decker and Webster, 1607, I meet with a passage which leads me to believe that a *robe* or *suit of durance*, was some kind of lasting stuff, such as we call at present, *everlasting*. A debtor, cajoling the officer who had just taken him up, says, “Where didst thou buy this buff? Let me not live but I will give thee a *good suit of durance*. Wilt thou take my bond?” &c.

Again, in *The Devil's Charter*, 1607: “Varlet of *velvet*, my *moccado* villain, old heart of *durance*, my strip'd *canvas* shoulders, and my *perpetuana* pandar.” Again, in the *Three Ladies of London*, 1584: “As the taylor that

that out of seven yards, stole one and a half of *durance*.” STEEVENS.

183. *For obtaining of suits?*] *Suit*, spoken of one that attends at court, means a *petition*; used with respect to the hangman, means the clothes of the offender. JOHNSON.

So, in an ancient Medley, bl. let.

“ The broker hath gay cloaths to sell

“ Which from the *hangman*’s budget fell.”

STEEVENS.

The same quibble appears in *Hoffman’s Tragedy*, 1631: “ A poor maiden mistress, has a *suit* to you; and ’tis a good *suit*——very good apparel.”

MALONE.

186. ——*a gib cat*,——] “ As melancholy as a *gib’d cat*” is a proverb enumerated among others in Ray’s *Collection*. In a *Match at Midnight*, 1633, is the following passage: “ They swell like a couple of *gib’d cats*, met both by chance in the dark in an old garret.” So, in Bulwer’s *Artificial Changeling*, 1653: “ Some in mania or melancholy madness have attempted the same, not without success, although they have remained somewhat *melancholy like gib’d cats*.” I believe, after all, a *gib’d cat*, is a cat who has been qualified for the seraglio, for all animals so mutilated, become drowsy and melancholy. To *glib* has certainly that meaning. So, in the *Winter’s Tale*, act i. sc. i.

“ And I had rather *glib* myself than they

“ Should not produce fair issue.” STEEVENS.

Sherwood’s *English Dictionary* at the end of Cotgrave’s

grave's *French* one, says: "*Gibbe* is an *old he cat*." Aged animals are not so playful as those which are young; and *glib'd*, or gelded ones, are duller than others. So we might read,

——as melancholy as a gib cat or a glib'd cat.

TOLLET.

189. ——a hare,——] A hare may be considered as melancholy, because she is upon her form always solitary; and, according to the physick of the times, the flesh of it was supposed to generate melancholy.

JOHNSON.

The following passage in *Vittoria Corombona*, &c. 1612, may prove the best explanation:

"——like your melancholy hare,

"Feed after midnight."

Again, in Drayton's *Polyolbion*, song the second:

"The melancholy hare is form'd in brakes and
briers."

STEEVENS.

190. ——the melancholy of Moor-ditch?] This I do not understand, unless it may allude to the croaking of frogs.

JOHNSON.

I rather believe this to have been said in allusion to its situation in respect of Moorgate the prison, and Bedlam the hospital. It appears likewise from *Stowe's Survey*, that a broad ditch, called Deep-ditch, formerly parted the hospital from Moor-fields; and what has a more melancholy appearance than stagnant water?

In the old play of *Nobody and Somebody*, 1598, the
clown

clown says: "I'll bring the Thames through the middle of the city, empty *Moor-ditch* at my own charge, and build up Paul's steeple without a collection."

So again, in *A Woman never vex'd*, com. by Rowley, 1632: "I shall see thee in Ludgate again shortly." "Thou lyest again: 'twill be at *Moor-gate*, Beldame, where I shall see thee in the ditch, dancing in a cuck-ing-stool." Again, in the *Gul's Hornbook*, by Decker, 1609: "——it will be a soarer labour than the cleansing of Augeas' stable, or the scowring of *Moor-ditch*."

Again, in *Newes from Hell, brought by the Divil's Carrier*, by Thomas Decker, 1606: "As touching the river, looke how *Moor-ditch* shews when the water is three quarters dreyn'd out, and by reason the stomacke of it is overladen, is ready to fall to casting. So does that, it stinks almost worse, is almost as poysonous, altogether so muddy, altogether so black."

STEEVENS.

Again, more appositely, in Taylor's *Pennyless Pilgrimage*, quarto, 1618:——"my body being tired with travel, and my mind attired with moody, muddy, *Moore-ditch*, melancholy."

MALONE.

192. ——*the most comparative*,——] Sir T. Hammer, and Dr. Warburton after him, read, *incomparative*, I suppose for *incomparable*, or *peerless*; but *comparative* here means *quick at comparisons*, or *fruitful in similes*, and is properly introduced.

JOHNSON.

This

This epithet is used again in act iii. sc. ii. of this play, and apparently in the same sense:

“——stand the push

“Of every beardless vain *comparative*.”

And in *Love's Labour's Lost*, act v. sc. ult. Rosaline tells Biron that he is a man, “Full of *comparisons* and wounding flouts.” STEEVENS.

So, in Nash's *Apologie of Pierce Pennylesse*, 1593: “He took upon him to set his foot against me, and to over-crow me with *comparative* terms.” MALONE.

202. *O, thou hast damnable iteration:—*] *Iteration* signified simply *citation* or *recitation*. So, in Marlow's *Doctor Faustus*, 1631:

“Here take this book, and peruse it well,

“The *iterating* of these lines brings gold.”

From the context, *iterating* here appears to mean *pronouncing*, *reciting*. MALONE.

213. ——and baffle me.] See Mr. Tollet's note on *K. Richard II*. STEEVENS.

216. In former editions:

Fal. *Why, Hall, 'tis my vocation, Hall; 'tis no sin for man to labour in his vocation.*

Enter Poins.

Poins. *Now shall we know, if Gadshill have set a match.*] Mr. Pope has given us one single observation in his preface to our author's works: “Throughout his plays,” says he, “had all the speeches been printed without the very names of the persons, I believe one might have applied them with certainty to every speaker.”

speaker.” But how fallible the most sufficient critick may be, the passage in controversy is a main instance. As signal a blunder has escaped all the editors here, as any through the whole set of plays. Will any one persuade me, Shakspeare could be guilty of such an inconsistency, as to make Poins, at his first entrance, want news of Gadshill, and immediately after to be able to give a full account of him?—No; Falstaff, seeing Poins at hand, turns the stream of his discourse from the prince, and says, “Now shall we know, whether Gadshill has set a match for us;” and then immediately falls into railing and invectives against Poins. How admirably is this in character for Falstaff! and Poins, who knew well his abusive manner, seems in part to overhear him: and so soon as he has returned the prince’s salutation, cries, by way of answer: “What says Monsieur Remorse? What says Sir Jack Sack-and-Sugar?” THEOBALD.

Mr. Theobald has fastened on an observation made by Mr. Pope, hyperbolical enough, but not contradicted by the erroneous reading in this place; the speech, like a thousand others, not being so characteristic as to be infallibly applied to the speaker. Theobald’s triumph over the other editors might have been abated by a confession, that the first edition gave him at least a glimpse of the emendation.

JOHNSON.

217. —no sin for a man to labour in his own vocation.] This (as Dr. Farmer observes to me) is undoubtedly

doubtedly a sneer on Agremont Radcliffe's *Politique Discourses*, 1578. From the beginning to the end of this work, the word *vocation* occurs in almost every paragraph. Thus, chapter i.

“ That the *vocation* of men hath been a thing unknown unto philosophers, and other that have treated of the Politique Government: Of the commoditie that cometh by the knowledge thereof; and the etymology and definition of this worde *vocation*.”

Again, chap. xv.

“ Whether a man being disorderly and unduely entered into any *vocation*, may lawfully brooke and abide in the same: and whether the administration in the meane while done by him that is unduely entered, ought to holde, or be of force.”

STEEVENS.

218. ———*a match*———] Thus the quartos 1599, and 1608. The folio reads———*a watch*. STEEVENS.

The folio reads——have set a *watch*——which is, perhaps, right. The same expression occurs in *A New Trick to cheat the Devil*, 1639:

“ My *watch* is set——charge given——and all at peace.”

In a subsequent scene when *Gadshill* enters, *Poins* says, “ O ’tis our setter,” i. e. whose business it was to set a *watch*, to observe what passengers should go by.

That a *watch* was set on those whom they intended to rob, appears from what *Poins* says afterwards: “ *Falstaff*, *Bardolph*, *Peto*, and *Gadshill*, shall rob those men that we have already way-laid——.”

C

The

The error in the first quarto, which was followed by the others, might have arisen from a *w* being used by the compositor instead of an *m*, a mistake that sometimes happens at the press. In the hand-writing of our author's time, the two letters are scarcely distinguishable.

In support, however, of the reading of the quartos, the following passage in *Bartholomew Fair*, by Ben Jonson, 1614, may be alledged: "Peace Sir, they'll be angry if they hear you eaves-dropping, now they are *setting* their *match*." Here the phrase seems to mean *making an appointment*. MALONE.

As no *watch* is afterwards set, I suppose *match* to be the true reading. STEEVENS.

273. —All-hallown summer!] *All-hallows, is All-hallown-tide*, or *All-saints'* day, which is the first of November. Shakspeare's allusion is designed to ridicule an old man with youthful passions. So, in the second part of this play: "—the *Martlemas* your master." STEEVENS.

276. In former editions:

Falstaff, Harvey, Rossil, and Gadshill, shall rob these men that we have already way-laid;] Thus we have two persons named, as characters in this play, that never were among the *dramatis personæ*. But let us see who they were that committed this robbery. In the second act we come to a scene of the highway. *Falstaff*, wanting his horse, calls out on *Hall, Poins, Bardolph*, and *Peto*. Presently *Gadshill* joins them, with intelligence of travellers being at hand; upon which the prince says: *You four shall front 'em in a narrow lane,*
Ned

Ned Poins and I will walk lower. So that the four to be concerned are *Falstaff, Bardolph, Peto, and Gadshill*. Accordingly, the robbery is committed; and the prince and *Poins* afterwards rob these four. In the Boar's-head tavern, the prince rallies *Peto* and *Bardolph* for their running away, who confess the charge. It is not plain that *Bardolph* and *Peto* were two of the four robbers; and who then can doubt, but *Harvey* and *Rossil* were the names of the actors. THEOBALD.

294. ———*for the nonce*,———] *i. e.* as I conceive, for the occasion. This phrase, which was frequently, though not always very precisely, used by our old writers, I suppose to have been originally a corruption of corrupt Latin. From *pro-nunc*, I suppose, came *for the nunc*, and so *for the nonce*; just as from *ad-nunc* came *a-non*. The Spanish *entonces* has been formed in the same manner from *in-tunc*.

TYRWHITT.

For the nonce is an expression in daily use amongst the common people of Suffolk, to signify *on purpose*; *for the turn*. HENLEY.

305. ———*reproof*———] *Reproof*, is *confutation*.

JOHNSON.

308. ———*to-morrow night*———] I think we should read:———*to-night*. The disguises were to be provided for the purpose of the robbery, which was to be committed at *four in the morning*; and they would come too late if the prince was not to receive them till the night after the day of the exploit. This is a

second instance to prove that Shakspeare could forget in the end of a scene what he had laid in the beginning. STEEVENS.

320. *If all the year were playing holidays,
To sport would be as tedious as to work ;
But, when they seldom come, they wish'd-for come,]*

So, in our author's 52d sonnet :

“ Therefore are *feasts* so solemn and so rare,
“ Since *seldom coming* in the long year fet.
“ Like stones of worth they thinly placed are,
“ Or captain's jewels in the carkanet.” MALONE.

327. — *shall I falsify men's hopes ;]* To falsify hope is to exceed hope, to give much where men hoped for little.

This speech is very artfully introduced to keep the prince from appearing vile in the opinion of the audience ; it prepares them for his future reformation ; and what is yet more valuable, exhibits a natural picture of a great mind offering excuses to itself, and palliating those follies which it can neither justify nor forsake. JOHNSON.

Hopes is used simply for *expectations*, as *success* is for the *event*, whether good or bad. This is still common in the midland counties. “ Such manner of uncouth speech,” says Puttenham, “ did the *tanner of Tamworth* use to king Edward IV. which *tanner* having a great while mistaken him, and used very broad talk, at length perceiving by his train that it was the king, was afraid he should be punished for it, and said thus, with

with a certain rude repentance, I *hope* I shall be hanged to-morrow, for I *fear* me I shall be hanged; whereat the king laughed a-good; not only to see the *tanner's* vain *feare*, but also to hear his mishapen terme: and gave him for recompence of his good sport, the inheritance of Plumpton Parke.” FARMER.

338. *I will from henceforth rather be myself,*

Mighty, and to be fear'd, than my condition;] i. e.

I will from henceforth rather put on the character that becomes me, and exert the resentment of an injured king, than still continue in the inactivity and mildness of my natural disposition. And this sentiment he has well expressed, save that by his usual licence, he puts the word *condition* for *disposition*. WARBURTON.

The commentator has well explained the sense, which was not very difficult, but is mistaken in supposing the use of *condition* licentious. Shakspeare uses it very frequently for *temper of mind*, and in this sense the vulgar still say a *good* or *ill-conditioned man*.

JOHNSON.

So, in *K. Henry V.* act v.

“ Our tongue is rough, coz, and my condition is not smooth.”

Ben Jonson uses it in the same sense, in *The New Inn*, act i. scene vi.

“ You cannot think me of that coarse *condition*,

“ To envy you any thing.” STEEVENS.

352. *The moody frontier—] Frontier* was anciently used for *forehead*. So Stubbs, in his *Anatomy of Abuses*, 1595: “ Then on the edges of their bol-

ster'd hair, which standeth crested round their *frontiers*,
and hanging over their faces," &c. STEEVENS.

369. —at *harvest-home*:] *i. e.* a time of festivity.

JOHNSON.

If we understand *harvest-home* in the general sense of *time of festivity*, we shall lose the most pointed circumstance of the comparison. *A chin new shaven* is compared to *a stubble-land at harvest home*, not on account of the festivity of that season, as I apprehend, but because at that time, when the corn has been but just carried in, the stubble appears more even and upright, than at any other. TYRWHITT.

As a *chin just shaven* is compared by Shakspeare to a *new-reap'd stubble*, so the author of *Cælum Britannicum*, represents the *standing crop*, as the *beard* of the field:

“—————you toyling hinds

“That *barbe* the fields.————”

HENLEY.

372. *A pounce-box*——] A small box for musk or other perfumes then in fashion: the lid of which, being cut with open work, gave it its name; from *poinsoner*, to prick, pierce, or engrave. WARBURTON.

Dr. Warburton's explanation is just. At the christening of Q. Elizabeth, the marchioness of Dorset gave, according to Holinshed, “three gilt bowls *pounded*, with a cover.”

STEEVENS.

375. *Took it in snuff*:——] *Snuff* is equivocally used for anger, and a powder taken up the nose.

So, in *The Fleire*, a comedy by E. Sharpham, 1610:

“Nay

“Nay be not angry, I do not touch thy nose, to the end that it should take any thing *in Snuff*.” Again, in Decker’s *Satiromastix*:

“——’tis enough,

“Having so much fool, *to take him in snuff*;”

and here they are talking about tobacco. Again, in Hinde’s *Eliosto Libidonos*, 1606: “The good wife glad that he *took the matter so in snuff*,” &c. STEEVENS.

380. *With many holiday and lady terms.*] So, in a *Looking Glass for London and England*, 1617: “These be but *holiday terms*, but if you heard her working day words.”——Again, in the *Merry Wives of Windsor*:

“——he speaks *holiday*.”

STEEVENS.

383. *I then, all smarting, with my wounds being cold, To be so pester’d with a popinjay,*] But in the beginning of the speech he represents himself at this time not as *cold* but hot, and inflamed with rage and labour:

When I was dry with rage and extreme toil, &c.

I am persuaded therefore that Shakspeare wrote and pointed it thus:

I then all smarting with my wounds; being gall’d To be so pester’d with a popinjay, &c.

WARBURTON.

Whatever Percy might say of his *rage* and *toil*, which is merely declamatory and apologetical, his wounds would at this time be certainly *cold*, and when they were *cold* would *smart*, and not before. If any alteration were necessary, I should transpose the lines:

I then

*I then all smarting with my wounds being cold,
Out of my grief, and my impatience,
To be so pester'd with a popinjay,
Answer'd neglectingly.*

A *popinjay* is a parrot.

JOHNSON.

The same transposition had been proposed by Mr. Edwards. From the following passage in the *Northern Lass*, 1633, it should seem that a *popinjay* and a *parrot* were distinct birds :

“ Is this a *parrot* or a *popinjay* ? ”

Again, in Nash's *Lenten Stuff*, &c. 1599 : “ ———the *parrot*, the *popinjay*, Philip-sparrow, and the cuckow.” In the ancient poem called *The Parliament of Birds*, bl. let. this bird is called “ the *popyngejay* of paradyse.”

STEEVENS.

The old reading may be supported by the following passage in Barnes's *Hist. of Edward III.* p. 786 : “ The esquire fought still, until the wounds began with loss of blood to *cool* and smart.”

TOLLET.

409. *To do him wrong, or any way impeach*

What then he said, so he unsay it now.] The construction is : “ Let what he then said never rise to impeach him, so he unsay it now.”

JOHNSON.

414. *His brother-in-law, the foolish Mortimer ;*] Shakspeare has fallen into some contradictions with regard to this lord Mortimer. Before he makes his personal appearance in the play, he is repeatedly spoken of as *Hotspur's brother-in-law*. In act ii. *lady Percy* expressly calls him *her brother Mortimer*. And yet when he enters

in

in the third act, he calls *lady Percy his aunt*, which in fact she was, and not his sister. This inconsistency may be accounted for as follows: It appears both from Dugdale's and Sandford's account of the Mortimer family, that there were two of them taken prisoners at different times by Glendower, each of them bearing the name of *Edmund*; one being *Edmund earl of March*, nephew to *lady Percy*, and the proper *Mortimer* of this play; the other, *Sir Edmund Mortimer*, uncle to the former, and *brother to lady Percy*. Shakspeare confounds the two persons. STEEVENS.

421. ———and indent with fears,] The reason why he says, bargain and article with *fears*, meaning with *Mortimer*, is, because he supposed that *Mortimer* had wilfully betrayed his own forces to Glendower out of fear, as appears from his next speech. No need therefore to change *fears* to *foes*, as the Oxford editor has done. WARBURTON.

The difficulty seems to me to arise from this, that the king is not desired to *article* or *contract* with *Mortimer*, but with another *for Mortimer*. Perhaps we may read:

Shall we buy treason? and indent with peers,

When they have lost and forfeited themselves?

Shall we purchase back a traitor? Shall we descend to a composition with *Worcester*, *Northumberland*, and young *Percy*, who by disobedience have *lost and forfeited their honours* and themselves? JOHNSON.

Shall we buy treason, and indent with fears?] This verb is used by Harrington in his translation of *Ariosto*, B. xvi. st. 35.

“ And

“ And with the Irish bands he first *indents*,

“ To spoil their lodgings and to burn their tents.”

Again, in the *Cruel Brother*, by Sir W. Davenant, 1630:

“ ———Dost thou *indent*

“ With my acceptance, make choice of services?”

Fears may be used in an active sense for *terrors*. So, in the second part of this play :

“ ———all those bold *fears*,

“ Thou seest with peril I have answered.”

These lords, however, had as yet, neither forfeited or lost any thing, so that Dr. Johnson's conjecture is inadmissible. STEEVENS.

I believe the word *fears* in this passage was intended by the poet to signify *confederates*; and, if so, the sense of the king's question will be : “ Shall I covenant with one traitor for the ransom of another, when both are combined in treason, and their lives equally forfeit ? ” — In the unsettled state of orthography when Shakspeare wrote, *feres*, *pheeres*, *phears*, *feers*, were but different modes of spelling the same word. HENLEY.

428. *He never did fall off, my sovereign liege,*

But by the chance of war ;——] The king charged *Mortimer*, that he wilfully betrayed his army, and, as he was then with the enemy, calls him revolted *Mortimer*. *Hotspur* replies, that he never fell off, *i. e.* fell into Glendower's hands, but by the chance of war. I should not have explained thus tediously a passage so hard to be mistaken, but that two editors have already mistaken it. JOHNSON.

429. ——— *To prove that true,*

Needs no more but one tongue, for all those wounds, &c.] This passage is of obscure construction. The later editors point it, as they understood that for the wounds a tongue was needful, and only one tongue. This is harsh. I rather think it is a broken sentence. “To prove the loyalty of *Mortimer*,” says *Hotspur*, “one speaking witness is sufficient; for his wounds proclaim his loyalty, those mouthed wounds,” &c. JOHNSON.

436. ——— *three times did they drink,]* It is the property of wounds to excite the most impatient thirst, the poet therefore hath with exquisite propriety introduced this circumstance, which may serve to place in its proper light the dying kindness of Sir Philip Sydney; who, though suffering the extremity of thirst from the agony of his own wounds, yet, notwithstanding, gave up his own draught of water to a wounded soldier. HENLEY.

438. *Who then, affrighted, &c.]* This passage has been censured as sounding nonsense, which represents a stream of water as capable of fear. It is misunderstood. Severn is here not the flood, but the tutelary power of the flood, who was affrighted, and hid his head in the hollow bank. JOHNSON.

440. ——— *his crisp head——]* *Crisp* is curled. So, Beaumont and Fletcher, in *The Maid of the Mill*:

“——methinks the river,

“As he steals by, curls up his head to view you.”

So,

So, in Kyd's *Cornelia*, 1595:

“ O beauteous Tiber, with thine easy streams,
 “ That glide as smoothly as a Parthian shaft,
 “ Turn not thy *crispy* tides, like silver *curls*,
 “ Back to thy grass-green banks to welcome us!”

Perhaps Shakspeare hath bestowed an epithet, applicable only to the stream of water, on the genius of the stream. The following passage, however, in the sixth song of Drayton's *Polyolbion*, may seem to justify its propriety:

“ Your corses were dissolv'd into the chrystal
 stream;
 “ Your *curls* to *curled* waves, which plainly still
 appear
 “ The same in *water* now that once in *locks* they
 were.”

Beaumont and Fletcher, have the same image with Shakspeare in the *Loyal Subject*:

“ ———the Volga trembled at his terror,
 “ And hid his seven *curl'd heads*.” STEEVENS.

442. *Never did bare and rotten policy*] All the quartos which I have seen read *bare* in this place. The first folio, and all the subsequent editions, have *base*. I believe *bare* is right: “ Never did policy, lying open to detection, so colour its workings.” JOHNSON.

461. *Although it be with hazard, &c.*] So the first folio, and all the following editions. The quartos read,

Albeit I make a hazard of my head. JOHNSON.

477. ———*an eye of death,*] *i. e.* an eye menacing death. *Hotspur* seems to describe the king as trembling with rage rather than fear. JOHNSON.

So, in Marlow's *Tamburlaine*, 1590:

“ And wrapt in silence of his angry soul,
 “ Upon his browes was pourtraid ugly death,
 “ And in his eyes the furies of his heart.”

STEEVENS.

490. ———*my brother Edmund Mortimer*

Heir to the crown?] See Hall's Chronicle.

Henry IV. p. 20.

REMARKS.

511. ———*this canker, Bolingbroke?*] The *canker-rose* is the dog-rose, the flower of the Cynosbaton.

STEEVENS.

518. ———*disdain'd*——] For disdainful.

JOHNSON.

529. *On the unstedfast footing of a spear.*] *i. e.* of a spear laid across. WARBURTON.

530. ———*sink or swim* :——] This is a very ancient proverbial expression. So, in the *Knight's Tale* of Chaucer, late edit. v. 2399 :

“ Ne receth never, whether I *sink* or *flete*.”

Again, in *The longer thou livest the more fool thou art*, 1570 :

“ He careth not who doth *sinke* or *swimme*.”

STEEVENS

537. *By heaven, methinks, &c.*] This sally of *Hotspur* may be, I think, soberly and rationally vindicated as the violent eruption of a mind inflated with

D

ambition

ambition and fired with resentment ; as the boasted clamour of a man able to do much, and eager to do more ; as the hasty motion of turbulent desire ; as the dark expression of indetermined thoughts.

JOHNSON.

This is probably a passage from some bombast play, and afterwards used as a common burlesque phrase for attempting impossibilities. At least, that it was the last, might be concluded from its use in Cartwright's poem, *On Mr. Stokes his Book on the Art of Vaulting*. Edit. 1651, p. 212 :

“ Then go thy ways, brave Will, for one,

“ By Jove 'tis thou must leap or none,

“ To pull bright honour from the moon.”

Unless Cartwright intended to ridicule this passage in Shakspeare, which I partly suspect. Stoke's book, a noble object for the wits, was printed at London, in the year 1641.

WARTON.

In the *Knight of the burning Pestle*, Beaumont and Fletcher have put this speech into the mouth of Ralph the apprentice, who like Bottom, appears to have been fond of acting parts *to tear a cat in*. I suppose a ridicule on Hotspur was designed.

STEEVENS

544. *But out upon this half-fac'd fellowship!*] I think this finely expressed. The image is taken from one who turns from another, so as to stand before him with a side face ; which implied neither a full consorting, nor a separation.

WARBURTON.

I cannot think this word rightly explained. It alludes

ludes rather to dress. A coat is said to be *faced*, when part of it, as the sleeves or bosom, is covered with something finer or more splendid than the main substance. The mantua-makers still use the word. *Half-fac'd fellowship* is then “partnership but half adorned, partnership which yet wants half the shew of dignities and honours.” JOHNSON.

I doubt whether the allusion was to dress. *Half-fac'd* seems to have meant *paltry*.

So, in *K. John* :

“ With that *half-face* he would have all my land—

“ A *half-fac'd* groat, five hundred pound a year!”

I find the same phrase in Nashe's *Apologie of Pierce Pennilesse*, 1593 :—“ —with all other odd ends of your *half-fac'd* English.” MALONE.

545. *a world of figures here,*] *Figure* is here used equivocally. As it is applied to Hotspur's speech it is a rhetorical mode ; as opposed to form, it means appearance or shape. JOHNSON.

567. —*I solemnly defy,*] One of the ancient senses of the verb, to *defy*, was to *refuse*. STEEVENS.

569. *And that same sword-and-buckler prince of Wales,*] A royster or turbulent fellow, that fought in taverns, or raised disorders in the streets, was called a swash buckler. In this sense *sword and buckler* is used here. JOHNSON.

Stowe will keep us to the precise meaning of the epithet here given to the prince.—“ This field, commonly called West-Smithfield, was for many years

called Ruffians Hall, by reason it was the usual place of frayes and common fighting, during the time that sword and bucklers were in use. When every *serving-man*, from the base to the best, carried a *buckler* at his back, which hung by the hilt or pomel of his sword."

HENLEY.

572. —[*poison'd with a pot of ale.*] Dr. Grey supposes this to be said in allusion to Caxton's *Account of King John's Death*; (see Caxton's *Fructus Temporum* 1515, fol. 62.) but I rather think it has reference to the low company (drinkers of ale) with whom the prince spent so much of his time in the meanest taverns.

STEEVENS.

575. *Why, what a wasp-stung and impatient fool*] Thus the quarto 1598; and surely it affords a more obvious meaning than the folio, which reads,—*wasp-tongued*. That Shakspeare knew the sting of a wasp was not situated in its mouth may be learned from the following passage in the *Winter's Tale*, act i. sc. 2.

" —is goads, thorns, nettles, *tails of wasps*."

STEEVENS.

591. —[*infant fortune came to age*]—] Alluding to what passed in *King Richard*, act ii. sc. 3. JOHNSON.

593. —[*the devil take such cozeners*!—] So, in *Two Tragedies in One*, &c. 1601:

" Come pretty *cousin*, *cozened* by grim death."

Again, in *Monsieur Thomas*, by Beaumont and Fletcher:

" —————*cousin*,

" *Cozen* thyself no more."

Again,

the *Witches of Lancashire*, 1634, and I suppose was a common one.

STEEVENS.

7. ———*out of all cess.*] means *out of all measure*, and is taken from a *cess*, tax, or subsidy; which being by regular and moderate rates, when any thing was exorbitant or out of measure, it was said to be, *out of all cess*.

WARBURTON.

8. ———*as dank*———] i. e. *damp*. In the directions given by Sir Thomas Bodley, for the preservation of his library, he orders that the cleanser thereof should “at least twice a quarter, with clean cloths, strike away the dust and *moulding* of the books, which will not then continue long with it, now it proceedeth chiefly of the newness of the forrels, which in time will be less and less *dankish*. *Reliquiæ Bodlianae*, p. 111.”

REED.

9. ———*bots* :] Are worms in the stomach of a horse.

JOHNSON.

A bots light upon you, is an imprecation frequently repeated in the anonymous play of *K. Henry V.* as well as in many other old pieces.

STEEVENS.

15. ———*I am stung like a tench.*] Why like a *tench*? I know not, unless the similitude consists in the spots of the *tench*, and those made by the bite of vermin.

MALONE.

21. ———*like a loach.*] Perhaps the Carrier means to say: fleas as big as a *loach*, i. e. *resembling* the fish so called, in size. The *loach*, though small in itself, is large if brought into comparison with a *flea*.

Loaches,

Loaches, which are now only used as baits for other fish, were anciently swallowed in wine as an act of toppers' dexterity. So, *Sir Harry Wildair*: "—swallow Cupids like *loaches*." STEEVENS.

A loach is a small fish, which spawns very plentifully several times in a year. So, in a poem by Sir James Lindsay, in praise of Scotland, about 1550:

"The rich rivers pleasand and profitabill,

"The *lusty lochies* with fische of sundry kyndes."

They are taken in great abundance in the rivulets on the Wiltshire Downs, particularly about Amesbury where it is still usual to swallow them alive in a glass of wine. WHALLEY.

The allusion is doubtless to the above *fish*, and Mr. Steevens in the course of his extensive researches, may one day find, that it either has, or was formerly supposed to have, when dead, the quality of producing fleas in abundance. Dr. Warburton's explanation, if it may be so miscalled, is almost too absurd to deserve contradiction. The Scotch or Irish word *loch*, a lake, is a hard guttural sound, which we have softened into *lough*: e. g. *lough* (vulgariter *lop*) *leeches*, the physicians or phlebotomists of the lake.

REMARKS.

The conjecture of the author of *THE REMARKS*, as to the generation of fleas by fish, is in some measure confirmed in *Pliny's Natural History*, b. ix. c. 47. *Holland's translation*. REED.

24. ———and two razes of ginger,———] As our author

author in several passages mentions a *race* of ginger, I thought proper to distinguish it from the *raze* mentioned here. The former signifies no more than a single root of it ; but a *raze* is the Indian term for a *bale* of it. THEOBALD.

24.—and two razes of ginger,——] So, in the old anonymous play of *Hen. V.* “——he hath taken the great *raze of ginger*, that bouncing Bess, &c. was to have had.” A *dainty race of ginger* is mentioned in Ben Jonson’s masque of the *Gipsies Metamorphosed*. The late Mr. Warner observed to me, that a single *root* or *race* of ginger, were it brought home entire, as it might formerly have been, and not in small pieces as at present, would have been sufficient to load a packhorse. He quoted Sir Hans Sloane’s Introduction to his *Hist. of Jamaica*, in support of his assertion ; and added “that he could discover no authority for the word *raze* in the sense appropriated to it by Theobald.”

A *race* of ginger is a phrase that seems familiar among our comick writers. So, in a *Looking-Glass for London and England*, 1617 :

“ I have spent eleven pence besides three *rases* of ginger.”

“ Here’s two *rases* more.” STEEVENS.

26. —the turkies in my pannier are quite starv’d.—] Here is a slight anachronism. Turkies were not brought into England till the time of *K. Henry VIII.*

MALONE.

32. ———*Gads-hill*,] This thief receives his title from a place on the Kentish road, where many robberies have been committed. So, in *Westward Hoe*, 1605 :

“ ————— Why, how lies she ?

“ Troth, as the way lies over *Gads-hill*, very dangerous.”

Again, in the anonymous play of the *Famous Victories of Henry the Fifth* :

“ And I know thee for a taking fellow

“ Upon *Gads-hill* in Kent.”

In the year 1558, a ballad entitled “ The robbery at *Gads-hill*,” was entered on the books of the Stationers’ Company. STEEVENS.

33. *I think, it be two o’clock*.] The carrier, who suspected *Gads-hill*, strives to mislead him as to the hour ; because the first observation made in this scene is, that it was *four o’clock*. STEEVENS.

48. *At hand, quoth pick-purse*.] This is a proverbial expression often used by Green, Nash, and other writers of the time, in whose works the cant of low conversation is preserved. Again, in the play of *Apicius and Virginia*, 1575, Haphazard, the vice, says :

“ *At hand, quoth pick-purse*, here redy am I,

“ See well to the cutpurse, be ruled by me.”

Again, (as Mr. Malone observes) in the *Dutchess of Suffolk*, by Heywood, 1631 : “ *At hand quoth pick-purse* have you any work for a tyler ?” STEEVENS.

49. *That's even as fair as—at hand quoth the chamberlain : for thou variest no more, &c.]* So, in the *Life and Death of Gamaliel Ratsey*, 1605 : “——he dealt with the *chamberlaine of the house* to learn which way they rode in the morning, which the *chamberlaine* performed accordingly, and that with great care and diligence, for he knew he should partake of their fortunes if they sped.” STEEVENS.

54. *franklin*——] Is a little gentleman. JOHNSON.

Fortescue (de L. L. Ang. c. xxix.) describes a *franklain* to be a *pater familias—magnis ditatus possessionibus*. He is classed *with* (but *after*) the *miles* and *armiger* ; and is distinguished from the *Libere tenentes* and *valecti* ; though as it should seem, the only real distinction between him and other *freeholders*, consisted in the largeness of his estate. Spelman in verb. *Franklein*, quotes the following passage from Trivet's *French Chronicle*. (MSS. Bibl. R. S. n. 56.) *Thomas de Brotherton* (filius Edwardi I. mareschallus Angliæ) *apres la mort son pere esposa la fille de un Franchelyn apelee Alice*. The historian did not think it worth his while even to mention the name of the *frankelein*.

TYRWHITT.

59. ——*They—call for eggs and butter :——]* It appears from the *houshold Book of the Fifth Earl of Northumberland*, that *butter'd eggs* was the breakfast of my lord and lady, during the season of Lent.

STEEVENS.

61. ——*saint Nicholas' clerks,——]* Highwaymen
or

or robbers were so called, or *St. Nicholas's knights*.

“ A mandrake grown under some *heavy tree*,

“ There where *St. Nicholas' knights* not long before

“ Had dropt their fat *axungia* to the lee.”

Glarcanus Vadeanus's Panegyrick upon Tom Coryat.

GREY.

Again, in *Rowley's Match at Midnight*, 1633: “ I think yonder came prancing down the hills from Kingston, a couple of *St. Nicholas's clerks*.”

Again, in *A Christian turn'd Turk*, 1612:”

“ ——We are prevented;——

“ *St. Nicholas's clerks* are stepp'd up before us.”

Again, in *The Hollander*, a comedy by Glapthorne, 1640: “ Next it is decreed, that the receivers of our rents and customs, to wit, divers rooks, and *St. Nicholas's clerks*, &c.——under pain of being carried up Holborn in a cart,” &c.

STEEVENS.

69. ——other Trojans——] So, in *Love's Labour's Lost*: “ Hector was but a *Trojan* in respect of this.” *Trojan* in both these instances had a cant signification, and perhaps was only a more creditable term for a *thief*. So again, in *Love's Labour's Lost*: “ ——unless you play the *honest Trojan*, the poor wench is cast away.”

STEEVENS.

73. ——I am join'd with no foot land-rakers,——] That is, with no padders, no wanderers on foot. No *long-staff six-penny strikers*,——no fellows that infest the road with long staves, and knock men down for

sixpence. *None of those mad, mustachio, purple-hu'd malt-worms,*—none of those whose faces are red with drinking ale. JOHNSON.

74. —*six-penny* strikers ;——] A *striker* had some cant signification with which at present we are not exactly acquainted. It is used in several of the old plays. I rather believe in this place, *no sixpenny striker* signifies, *not one who would content himself to borrow i. e. rob you for the sake of six-pence.* That to *borrow* was the cant phrase for to *steal*, is well known, and that to *strike* likewise signified to *borrow*, let the following passage in Shirley's *Gentleman of Venice* confirm :

“ *Cor.* You had best assault me too.

“ *Mal.* I must *borrow* money,

“ And that some call a *striking*,” &c.

Again, in Glapthorne's *Hollander*, 1640 :

“ The only shape to hide a *striker* in.”

Again, in an old MS. play entitled, *The Second Maiden's Tragedy* :

“ ———one that robs the mind,

“ Twenty times worse than any highway *striker*.”

STEEVENS.

In Greene's *Art of Coneycatching*, 1592, under the table of *Cant Expressions used by Thieves* : “——the cutting a pocket or picking a purse, is called *striking*.” Again : “——who taking a proper youth to be his prentice, to teach him the order of *striking* and foisting.”

COLLINS.

75. ———*malt-worms* :——] This cant term for a tippler I find in the *Life and Death of Jack Straw*, 1593 : “ You shall purchase the prayers of all the alewives in town, for saving a *malt-worm* and a customer.” Again, in *Gammer Gurton’s Needle*. STEEVENS.

76. ———*burgomasters, and great oneyers* ;——] By *onyres* (for so I believe the word ought to be written), I understand *publick accountants*; men possessed of large sums of money belonging to the state.—It is the course of the Court of Exchequer, when the sheriff makes up his accounts for issues, amerciaments, and mesne profits, to set upon his head *o. ni.* which denotes *oneratur nisi habeat sufficientem exonerationem*: he thereupon becomes the king’s debtor, and the parties *peravaile* (as they are termed in law) for whom he answers, become his debtors, and are discharged as with respect to the king.

To settle accounts in this manner, is still called in the Exchequer *to ony*; and from hence Shakspeare seems to have formed the word *onyers*.—The Chamberlain had a little before mentioned, among the travellers whom he thought worth plundering, an officer of the Exchequer, “ a kind of *auditor*, one that hath abundance of charge too—God knows what.” This interpretation is further confirmed by what *Gadshill* says in the next scene :—“ There’s money of the king’s coming down the hill; ’tis going to the king’s Exchequer.” MALONE.

77. ———*such as will strike sooner than speak, and speak sooner than drink, and drink sooner than pray* :——]

E

Accord-

According to the specimen given us in this play, of this dissolute gang, we have no reason to think they *were less ready to drink than speak*. Besides, it is plain, a natural gradation was here intended to be given of their actions, relative to one another. But what has *speaking, drinking, and praying* to do with one another? We should certainly read *think* in both places instead of *drink*; and then we have a very regular and humorous climax. *They will strike sooner than speak; and speak sooner than think; and think sooner than pray*. By which last words is meant, that “though perhaps they may now and then reflect on their crimes, they will never repent of them.” The Oxford editor has dignified this correction by his adoption of it. WARBURTON.

I am in doubt about this passage. There is yet a part unexplained. What is the meaning of *such as can hold in*? It cannot mean *such as can keep their own secret*, for they will, he says, *speak sooner than think*: it cannot mean *such as will go calmly to work without unnecessary violence*, such as is used by *long-staff strikers*, for the following part will not suit with this meaning; and though we should read, by transposition, *such as will speak sooner than strike*, the climax will not proceed regularly. I must leave it as it is. JOHNSON.

Such as can hold in, may mean, *such as can curb old-father antick the law*, or *such as will not lab*. STEEVENS.

Turbervile's *Book of Hunting*, 1575, p. 37, mentions huntsmen on horseback to make young hounds “*hold in and close*” to the old ones: so *Gadshill* may mean, that he is joined with such companions as will *hold in*,

OR

or keep and stick close to one another, and such as are men of deeds, and not of words; and yet they love to talk and speak their mind freely, better than to drink. TOLLET.

86. *She will, she will; justice hath liquor'd her.*—] A satire on chicane in courts of justice; which supports ill men in their violations of the law, under the very cover of it. WARBURTON.

87. —*as in a castle,*—] This was once a proverbial phrase. So, in the *Little French Lawyer*, of Beaumont and Fletcher:

“That noble courage we have seen, and we

“Shall fight *as in a castle*.”

Perhaps Shakspeare means, we steal with as much security as the ancient inhabitants of *castles*, who had those strong holds to fly to for protection and defence against the laws. So, in *K. Henry VI. Part I. act iii. sc. i.*

“Yes, an outlaw *in a castle* keeps,

“And useth it to patronage his *theft*.”

STEEVENS.

87. —*we have the receipt of fern-seed*—] *Fern* is one of those plants which have their seed on the back of the leaf so small as to escape the sight. Those who perceived that *fern* was propagated by semination, and yet could never see the seed, were much at a loss for a solution of the difficulty: and as wonder always endeavours to augment itself, they ascribed to *fern-seed* many strange properties, some of which the rustick virgins have not yet forgotten or exploded. JOHNSON.

This circumstance relative to *fern-seed* is alluded to in Beaumont and Fletcher's *Fair Maid of the Inn* :

“ ——had you Gyges' ring,

“ Or the herb that gives invisibility ?”

Again, in Ben Jonson's *New Inn* :

“ ——I had

“ No medicine, sir, to go invisible,

“ No *fern-seed* in my pocket.”

Again, in P. Holland's Translation of *Pliny*, b. xxvii. ch. 9. “ Of *ferne* be two kinds, and they beare neither floure nor *seed*.”

STEEVENS.

93. ——*purchase*——] *Purchase* was anciently the cant term for stolen goods. So, in *Henry V.* act iii.

“ They will steal any thing, and call it *purchase*.”

So, Chaucer :

“ And robbery is holde *purchase*.” STEEVENS.

96. ——*Homo is a——name, &c.*] Gadshill had promised as he was a *true man*; the Chamberlain wills him to promise rather as a *false thief*; to which Gadshill answers, that though he might have reason to change the word *true*, he might have spared *man*, for *homo* is a name common to all men, and among others to thieves.

JOHNSON.

Homo is a name common to all men.] This is a quotation from *Lilly's Grammar*; and I believe is not the only one from that book, which, therefore, Mr. Capell should have added to his *Shaksperiana*. L.

100. ——*like a gumm'd velvet.*] This allusion we often meet with in the old comedies. So, in the *Male-content*,

content, 1606: "I'll come among you, like *gum* into taffata, to *fret, fret*." STEEVENS.

110. —four foot by the square—] *Four foot by the square* is probably no more than *four foot by a rule*.

JOHNSON.

Dr. Johnson is certainly right. Bishop Corbet says in one of his poems:

"Some twelve foot by the square." FARMER.

All the old copies read by the *squire*, which points out the etymology—*esquierre*, Fr. The same phrase occurs in the *Winter's Tale*: "—not the worst of the three, but jumps twelve foot and a half by the square." STEEVENS.

116. —medicines to make me love him,—] Alluding to the vulgar notion of *love-powder*. JOHNSON.

120. —rob a foot further.—] I will not go a foot further to rob. STEEVENS.

135. —to colt—] Is to fool, to trick; but the prince taking it in another sense, opposes it by *uncolt*, that is, *unhorse*. JOHNSON.

In the first of these senses it is used by Nashe, in *Have with you to Saffron Walden*, 1596: "His master fretting and chaffing to be thus *colted* of both of them," &c. Again, in Beaumont and Fletcher's *Loyal Subject*: "What, are we bobb'd thus still; *colted* and carted?"

STEEVENS.

To *colt*, signifying in our more modern phrase to *jockey*, is used by Falstaff to the Prince on discovering that his horse was taken off: "—what a plague

mean ye, to *colt* me thus?" The Prince replies :
 "Thou liest, thou art not *colted*, thou art *uncoltd*."
 The meaning of which is—when thou boughtest thy
 horse, thou wert *coltd* (i. e. *tricked*); therefore, in
 having thy horse taken from thee thou art *uncoltd*,
 i. e. *freed from a bad bargain*. HENLEY.

141. ———*heir-apparent* garters!——] "He may
 hang himself in his own *garters*" is a proverb in Ray's
 Collection. STEEVENS.

Had it been *garter*, I should have thought the *garter*
 of the *order* had been here referred to. HENLEY.

175. ———*dole*,] The portion of alms distributed
 at Lambeth palace gate is at this day called the *dole*.
 In Jonson's *Alchemist*, Subtle charges Face with per-
 verting his master's charitable intentions by selling the
dole beer to *aqua-vitæ* men. SIR J. HAWKINS.

So, in the *Costly Whore*, 1633 :

" ———we came thinking

" We should have some *dole* at the bishop's fu-
 neral."

Again :

" Go to the back gate, and you shall have *dole*."

STEEVENS.

188. ———*gorbellied*——] i. e. fat and corpulent.

See the Glossary to Kennet's *Parochial Antiquities*.

This word is likewise used by Sir Thomas North in
 his translation of *Plutarch*.

Nash, in his *Have with you to Saffron Walden*, 1596,
 says : " O 'tis an unconscionable *gorbellied* volume,
 bigger

bigger bulk'd than a Dutch hoy, and far more boisterous and cumbersome than a payre of Swissers omnipotent galeaze breeches." Again, in the *Weakest goes to the Wall*, 1618: "What, are these thick-skin'd, heavy-purs'd, gorbellied churles mad?" STEEVENS.

189. ———ye fat chuffs;——] This term of contempt is always applied to rich and avaricious people. So, in the *Muses Looking Glass*, 1638:

"——the *chuff*'s crowns,

"Imprison'd in his rusty chest," &c.

The derivation of the word is said to be uncertain. Perhaps it is a corruption of *chough*, a thievish bird that collects its prey on the sea-shore. So in Chaucer's *Assemble of Foules*:

"The *thief* the *chough*, and eke the chatt'ring pie." Sir W. Davenant, in his *Just Italian*, 1630, has the same term:

"They're rich *choughs*, they've store

"Of villages and plough'd earth."

And Sir Epicure Mammon, in the *Alchemist*, being asked who had robb'd him, answers, "a kind of *choughs*, Sir." STEEVENS.

The name of the Cornish bird is pronounced by the natives *chow*. *Chuff* is the same word with *cuff*, both signifying a clown, and being in all probability derived from a Saxon word of the latter sound.

REMARKS.

193. ———the true men:] In the old plays, a *true man* is always set in opposition to a *thief*. So, in the ancient

ancient Morality called *Hycke Scorne*, bl. l. no date:

“ And when me list to hang a *true man*——

“ Thieves I can help out of pryson.”

Again, in the *Four Prentices of London*, 1632:

“ Now *true man*, try if thou can'st rob a *thief*.”

Again:

“ Sweet wench, embrace a *true man*, scorn a
thief.” STEEVENS.

195. ——argument *for a week*,——] *Argument* is subject matter for a drama. So, in the second part of this play:

“ For all my part has been but as a scene

“ Acting that *argument*.” STEEVENS.

212. *Enter Hotspur, reading a letter*.] This letter was from George Dunbar, earl of March, in Scotland.

Mr. EDWARDS's MS. Notes.

231. ——*my lord of York*——] Richard Scroop, archbishop of York. STEEVENS.

233. ——*I could brain him with his lady's fan*——] Mr. Edwards observes, in his *Canons of Criticism*, “ that the ladies in our author's time wore fans made of feathers.” See Ben Jonson's, *Every Man out of his Humour*,” act ii. sc. ii.

“ This *feather* grew in her sweet *fan* sometimes, tho' now it be my poor fortune to wear it.”

So again, in *Cynthia's Revels*, act iii. sc. iv.

“ —— for a garter,

“ Or the least *feather* in her bounteous *fan*.”

Again, as Mr. Whalley observes to me, in Beau-
mont

mont and Fletcher's *Wit at several Weapons*, act v.

“ ——— Wer't not better

“ Your head were broke with *th' handle of a fan?*”

See the plate of *Fans*, and the figure of *Marguerite de France Dutchesse de Savoie*, in the fifth vol. of Montfaucon's *Monarchie de France*. Pl. XI. STEEVENS.

217. *How now, Kate?*——] Shakspeare either mistook the name of Hotspur's wife (which was not *Katharine*, but *Elizabeth*), or else designedly changed it, out of the remarkable fondness he seems to have had for the familiar appellation of *Kate*, which he is never weary of repeating, when he has once introduced it; as in this scene, the scene of *Katharine* and Petruchio, and the courtship between king Henry V. and the *French Princess*. The wife of Hotspur was the lady Elizabeth Mortimer, sister to Roger earl of March, who was declared presumptive heir to the crown by king Richard II. and aunt to Edmund earl of March, is introduced in this play by the name of lord Mortimer.

STEEVENS.

252. ——*golden sleep?*] So in *Hall's Chronicle*, Richard III. “ ——he needed now no more once for that cause eyther to wake or breake hys *golden sleepe*.”

HENDERSON.

262. ——*and retires;*——] *Retires* are *retreats*. So, in Drayton's *Polyolbion*, song 10. “ ——their secret safe retire.” Again, in Holinshed, p. 960. “ ——the Frenchmen's flight, (for manie so termed their sudden retire)” &c. STEEVENS.

263. ——*frontiers,*——] *Frontiers* formerly meant
not

not only the bounds of different territories, but also the *forts* built along, or near those limits. In Ive's *Practice of Fortification*, printed in 1589, p. 1. it is said: "A forte not placed where it were needful, might skantly be accounted for *frontier*." Again, p. 21. "In the *frontiers* made by the late emperor Charles the Fifth, divers of their walles having given way," &c. P. 34. "It shall not be necessary to make the bulwarkes in townes so great as those in royall *frontiers*." P. 40. "When as any open towne or other inhabited place is to be fortified, whether the same be to be made a royal *frontier*, or to be meanly defended," &c. This account of the word will, I hope, be thought sufficient. STEEVENS.

264. *Of basilisks,——*] A *basilisk* is a cannon of a particular kind. So, in *Ram-alley*, 1611:

"My cannons, demi-cannons, *basilisks*," &c.

Again, in the *Devil's Charter*, 1607:

"——are these two *basilisks*

"Already mounted on their carriages?"

Again, in Holinshed, p. 816. "——setting his *basiliskes* and other cannon in the mouth of the baie." See likewise Holinshed's *Description of England*, p. 198, 199. STEEVENS.

289. *Out, you mad-headed ape!*] This and the following speech of the lady are in the early editions printed as prose; those editions are indeed in such cases of no great authority, but perhaps they were right in this place, for some words have been left out to make the metre. JOHNSON.

299. ———*I'll break thy little finger, Harry,*] This piece of amorous dalliance appeareth to be of a very ancient date; being mentioned in Fenton's *Tragical Discourses*, 1579: "Whereupon, I think, no sort of kysses or follyes in love were forgotten, no kynd of crampe, nor *pinching by the little finger*." AMNER.

304. ———*mammets,*——] Puppets. JOHNSON.
So Stubbs, speaking of ladies drest in the fashion, says: "they are not natural, but artificial women, not women of flesh and blood, but rather *puppets* or *mammets*, consisting of ragges and clowts compact together."

So, in the old comedy of *Every Woman in her Humour*, 1609: ——"I have seen the city of new Nineveh, and Julius Cæsar, acted by *mammets*." Again, in the ancient romance of *Virgilius*, bl. l. no date: "——he made in that compace all the goddes that we call *mawmets* and ydolles." *Mammet* is perhaps a corruption of *Mahomet*. Holinshed's *History of England*, p. 108, speaks "of *mawmets* and idols." This conjecture and quotation is from Mr. Tollet. I may add that Hamlet seems to have the same idea when he tells Ophelia, that "he could interpret between her and her love, if he saw the *puppets dallying*."

STEEVENS.

305. ———*crack'd crowns,*] Signifies at once *crack'd money*, and a *broken head*. *Current* will apply to both; as it refers to money, its sense is well known; as it is applied to a broken head, it insinuates that a soldier's wounds

wounds entitle him to universal reception.

JOHNSON.

The same quibble occurs in *Sir John Oldcastle*, 1600:

“ I’ll none of your *crack’d* French crowns——

“ *King*. No *crack’d* French crowns! I hope to see more *crack’d* French crowns ere long.

“ *Priest*. Thou mean’st of Frenchmen’s crowns,”
&c.

STEEVENS.

319. ——*further wise*,] Should be printed—*farther-wise*. S. D*Y.

323. *Thou wilt not utter what thou dost not know* ;]
This line is borrowed from a proverbial sentence :—
“ A woman conceals what she knows not.” See *Ray’s Proverbs*.

STEEVENS.

339. ——*their* salvation,——] Thus the quartos.
The folio reads——*their* confidence. STEEVENS.

342. ——*Corinthian*——] A wench. JOHNSON.

This cant expression is common in old plays. So Randolph, in *The Jealous Lovers*, 1632 :

“ ——let him *wench*,

“ Buy me all *Corinth* for him.”

“ Non cuivis homini contingit adire *Corinthum*.”

Again, in the tragedy of *Nero*, 1633 :

“ Nor us, tho’ Romans, Lais will refuse——

“ To *Corinth* any man may go.”

Again, in Massinger’s *Great Duke of Florence* :

“ Or the old Cynic whom *Corinthian* Lais,” &c.

STEEVENS.

346. ——*and when you breathe*, &c.] A certain maxim

maxim of health attributed to the school of Salerno, may prove the best comment on this passage. I meet with the same expression in a MS. play of *Timon of Athens*, which, from the hand-writing, appears to be at least as ancient as the time of Shakspeare :

“ ———we also do enact

“ That all hold up their heads, and laugh aloud ;

“ Drink much at one draught ; *breathe not in their drink ;*

“ That none go out to” ——— STEEVENS.

353. ———*this pennyworth of sugar, ———*] It appears from the following passage in *Look about you*, 1600, and some others, that the drawers kept sugar folded up in papers, ready to be delivered to those who called for sack :

“ ———but do you hear ?

“ Bring *sugar in white paper*, not in brown.”

Shakspeare might perhaps allude to a custom mentioned by Decker in the *Guls Horn Book*, 1609 : “ Enquire what gallants sup in the next roome, and if they be any of your acquaintance, do not you (after the *city fashion*) send them in a pottle of wine, and your name sweetened in two pittiful papers of sugar, with some filthy apologie cram’d into the mouth of a drawer,” &c. STEEVENS.

354. ———*under-sinker ; ———*] A tapster ; an under-drawer. *Skink* is *drink*, and a *skinker* is one that serves drink at table. JOHNSON.

Schenken, Dutch, is to fill a glass or cup ; and *schen-*

ker is a cup-bearer, one that waits at table to fill the glasses. An *under-skinker* is therefore, as Dr. Johnson has explained it, an *under-drawer*. STEEVENS.

So, in Ben Jonson's *Poetaster*, act iv. scene 5.

“*Alb.* I'll play the table with nectar, and make 'em friends.

“*Her.* Heaven is like to have but a lame *skinker*.”

REED.

368. *Enter Francis.*] This scene, helped by the distraction of the drawer, and grimaces of the prince, may entertain upon the stage, but affords not much delight to the reader. The author has judiciously made it short. JOHNSON.

401. ———*chrystal-button*,———] It appears from the following passage in Green's *Quip for an Upstart Courtier*, 1620, that a *leather jerkin* with *chrystal-buttons* was the habit of a *pawn-broker*: “——a black taffata doublet, and a spruce *leather jerkin* with *chrystal-buttons*, &c. I enquire of what occupation: Marry, sir, quoth he, a *broker*.” STEEVENS.

402. ———*nott-pated*,———] A person was said to be *nott-pated*, when the hair was cut short and round; Ray says, the word is still used in Essex, for *polled* or *shorn*. Vide Ray Coll. p. 108. Morell's *Chaucer*, 8vo, p. 11. vide Jun. Etym. ad verb. PERCY.

So, in *The Widow's Tears*, by Chapman, 1612:

“———your *nott-headed* country gentleman.”

Again, in Stowe's *Annals for the Year 1535*, 27th of Henry VIII. “He caused his owne head to bee polled,
and

and from thenceforth his beard to bee *notted* and no more shaven." In Barrett's *Alvearie*, or *Quadruple Dictionary*, 1580, to *notte* the hair is the same as to cut it.

STEEVENS.

402. ———*puke-stocking*,——] The prince intends to ask the drawer whether he will rob his master, whom he denotes by many contemptuous distinctions, of which all are easily intelligible but *puke-stocking*, which I cannot explain.

JOHNSON.

In a small book entitled, *The Order of my Lorde Maior, &c. for their Meetings and Wearing of theyr Apparell throughout the Yeere*, printed in 1586: "the maior, &c. are commanded to appeare on Good Fryday in their *pewke* gownes, and without their chaynes and typetes."

Shelton, in his translation of *Don Quixote*, p. 2. says: "the rest and remnant of his estate was spent on a jerkin of fine *puke*." Edit. 1612.

In Salmon's *Chymist's Shop laid open*, there is a receipt to make a *puke* colour. The ingredients are the vegetable gall and a large proportion of water; from which it should appear that the colour was grey.

In Barrett's *Alvearie*, or *Quadruple Dictionary*, 1580, a *puke* colour is explained as being a colour between russet and black, and is rendered in Latin *pullus*.

Again, in Drant's translation of the eighth satire of *Horace*, 1567:

"———*nigra succinctam vadere palla.*"

"———*ytuckde in pukishe frocke.*"

In the time of Shakspeare the most expensive silk

F ij

stockings

stockings were worn ; and in *K. Lear*, by way of reproach, an attendant is called a *worsted-stocking* knave. So that, after all, perhaps the word *puke* refers to the quality of the stuff rather than to the colour.

STEEVENS.

Puke-stocking seems to be a contemptuous expression, like our *black-legg'd* gentry of the turf. Dugdale's *Warwickshire*, 1730, p. 406, speaks of "a gown of black *puke*." The statute 5 and 6 of Edward VI. c. 6. mentions cloth of these colours, "*puke*, browne-blue, blacks." Hence *puke* seems not to be a perfect or full black, but it might be a russet blue, or rather a russet black, as Mr. Steevens intimates from Barrett's *Alvearie*.

TOLLET.

If Shelton be accurate, as I think he is, in rendering *velarte* by *puke* ; *puke* must signify, *russet wool that has never been dyed*.

HENLEY.

403. —caddice-garter—] *Caddis* was, I believe, a kind of coarse *ferret*. The garters of Shakspeare's time were worn in sight, and consequently were expensive. He who would submit to wear a coarser sort, was probably called by this contemptuous distinction; which I meet with again in Glapthorne's *Wit in a Constable*, 1639 :

"——dost hear,

"My honest *caddis-garters*?"

This is an address to a servant.

STEEVENS.

"*At this day*," [1614] says Edm. Howes, the continuator of Stowe's Chronicle, "*men of mean rank wear garters*

garters and shoe roses of more than five pounds a-piece.”
Stowe's *Annals*, 1039, edit. 1631. MALONE.

405. ———brown-bastard———] *Bastard* was a kind of sweet wine. The prince finding the waiter not able, or not willing to understand his instigation, puzzles him with unconnected prattle, and drives him away.

JOHNSON.

In an old dramattick piece, entitled, *Wine, Beer, Ale and Tobacco*, the second edition, 1630: Beer says to Wine:

“Wine well born? Did not every man call you *bastard* but t’other day?”

So again, in *The Honest Whore*, a comedy by Decker, 1635:

“———What wine sent they for?”

“Ro. *Bastard wine*, for if it had been truly begotten, it would not have been ashamed to come in. Here’s sixpence to pay for nursing the *bastard*.”

Again, in *The Fair Maid of the West*, 1631:

“I’ll furnish you with *bastard*, white or *brown*,” &c.

In the ancient metrical romance of the *Squhr of low Degre*, bl. let. no date, is the following catalogue of wines:

“You shall have Rumney and Malmesyne,

“Both Ypocrasse and Vernage wyne:

“Montrose, and wyne of Greke,

“Both Algrade and Respice eke,

“Antioche and *Bastarde*,

“Pyment also and Garnarde:

“ Wyne of Greke and Muscadell,
 “ Both Clare-Payment and Rochell,
 “ The reed your stomach to defye,
 “ And pottes of Osey set you by.” STEEVENS.

Bastard is enumerated by Stowe among other sweet wine : “ When an Argosie came with Greek and Spanish wines, viz. muscadel, malmsey, sack, and *bastard*,” &c. *Annals*, 867. MALONE.

Maison Rustique, translated by Markham, 1616, p. 635, says, “ ———such wines are called *mungrell* or *bastard* wines, which (betwixt the sweet and astringent ones) have neither manifest sweetness, nor manifest astringency, but indeed participate and contain in them both qualities.” TOLLET.

Barrett, however, in his *Alvearie*, or *Quadruple Dictionary*, 1580, says, that “ *bastarde* is muscadell, sweet wine.” STEEVENS.

434. ———*I am not yet of Percy's mind*,—] The drawer's answer had interrupted the prince's train of discourse. He was proceeding thus : *I am now of all humours that have shewed themselves humours*——*I am not yet of Percy's mind*,——*i. e.* I am willing to indulge myself in gaiety and frolick, and try all the varieties of human life. *I am not yet of Percy's mind*,——who thinks all the time lost that is not spent in bloodshed, forgets decency and civility, and has nothing but the barren talk of a brutal soldier. JOHNSON.

443. ———*Rivo*,——] *Rivo* was perhaps the cant of English taverns. JOHNSON.

This

This conjecture Dr. Farmer has supported by a quotation from Marston :

“ If thou art sad at others fate,

“ *Rivo*, drink deep, give care the mate.”

I find the same word used in the comedy of *Blurt Master Constable* :

“ ——— Yet to endear ourselves to thy lean acquaintance, cry *rivo* ho ! laugh and be fat,” &c.

Again, in Marston's *What you will*, 1627 :

“ ——— that rubs his guts, claps his paunch, and cries *rivo*,” &c.

Again :

“ *Rivo*, here's good juice, fresh borage, boys.”

STEEVENS.

449. ——— *nether stocks*, ———] *Nether stocks* are stockings. See *K. Lear*, act ii. scene iv. STEEVENS.

452. *Didst thou never see Titan kiss a dish of bttuer? pitiful-hearted Titan! that melted at she sweet sight of the sun?*] This perplexes Mr. Theobald ; he calls it nonsense, and, indeed, having made nonsense of it, changes it to *pitiful-hearted butter*. But the common reading is right : and all that wants restoring is a parenthesis, into which (*pitiful-hearted Titan!*) should be put. *Pitiful hearted* means only *amorous*, which was Titan's character ; the pronoun *that* refers to *butter*. But the Oxford editor goes still further, and not only takes, without ceremony, Mr. Theobald's bread and *butter*, but turns *tale* into *face* ; not perceiving that the heat of the sun is figuratively represented as a *love-tale*, the poet

poet having before called him *pitiful hearted*, or amorous.

WARBURTON.

I have left this passage as I found it, desiring only that the reader, who inclines to follow Dr. Warburton's opinion, will furnish himself with some proof that *pitiful-hearted* was ever used to signify *amorous*, before he pronounces this emendation to be just. I own I am unable to do it for him; and though I ought not to decide in favour of any violent proceedings against the text, must confess that the reader who looks for sense as the words stand at present, must be indebted for it to Mr. Theobald.

Shall I offer a bolder alteration? in the oldest copy, the contested part of this passage appears thus:

——at the sweet tale of the sonnes.

The author might have written *pitiful hearted Titan, who melted at the sweet tale of his son, i. e. of Phaëton*, who, by a plausible story, won on the easy nature of his father, so far, as to obtain from him the guidance of his own chariot for a day. The same thought, as Dr. Farmer observed to me, is found among *Turberville's epitaphs*, &c. p. 142. "It melts as butter doth against the sunne." As gross a mythological corruption, as that already noted, perhaps occurs in *Pericles Prince of Tyre*, 1609:

"The arm-strong offspring of the *doubted knight*,

"Stout Hercules," &c.

Thus all the copies, ancient and modern. But I should not hesitate to read——*doubled night, i. e. the night*
length-

lengthened to twice its usual proportion while Jupiter possessed himself of Alcmena; a circumstance with which every school-boy is acquainted.

STEEVENS.

456. ———*here's lime in this sack too : There is nothing but roguery to be found in villanous man :——*] Sir Richard Hawkins, one of queen Elizabeth's sea captains, in his *Voyages*, p, 379, says, "Since the Spanish *sacks* have been common in our taverns, which for conservation are mingled with lime in the making, our nation complains of calentures, of the stone, the dropsy, and infinite other distempers, not heard of before this wine came into frequent use. Besides, there is no year that it wasteth not two millions of crowns of our substance, by conveyance into foreign countries." This latter, indeed, was a substantial evil. But, as to lime's giving the stone, this surely must be only the good old man's prejudice; since, in a wiser age by far, an old woman made her fortune by shewing us that lime was a cure for the stone. *Sir John Falstaff*, were he alive again, would say she deserved it, for satisfying us that we might drink sack in safety: but that liquor has been long since out of date. I think lord Clarendon, in his *Apology*, tells us, "That sweet wines before the Restoration were so much to the English taste, that we engrossed the whole product of the Canaries; and that not a pipe of it was expended in any other country in Europe." But the banished cavaliers brought home with them the goust for French wines, which

which has continued ever since ; and from whence, perhaps, we may more truly date the greater frequency of the stone. WARBURTON.

Dr. Warburton does not consider that *sack*, in Shakspeare, is most probably thought to mean what we now call *sherry*. JOHNSON.

The difference between the true *sack* and *sherry*, is distinctly marked by the following passage in *Fortune by Land and Sea*, by Heywood and Rowley, 1655 :

“ Rayns. Some *sack* boy &c.

“ Drawer. Good *sherry sack*, Sir.

“ Rayns. I meant *canary*, Sir : what, hast no brains ?” STEEVENS.

Eliot, in his *Orthoepia*, 1593, speaking of *sack* and *rhenish*, says : “ The vintners of London put in *lime*, and thence proceed infinite maladies, specially the *gouttes*.” FARMER.

That the sweet wine at present called *sack*, is different from *Falstaff's* favourite liquor, I am by no means convinced. On the contrary, from the fondness of the English nation for *sugar* at this period, I am rather inclined to Dr. Warburton's opinion on this subject. If the English drank only rough wine with *sugar*, there appears nothing extraordinary, or worthy of particular notice ; and that there partiality for *sugar* was very great, the following instances will shew. *Hentzner*, p. 88, edit. 1757, speaking of the manners of the English, says, “ *in potum copiosi immittunt saccarum* ;” they put a great deal of sugar in their drink. And Moryson,

Moryson, in his *Itinerary*, 1617, p. 155, mentioning the Scots, observes: "They drink pure wine, not with *sugar* as the English." Again, p. 150, "——but gentlemen garrawse onely in wine, with which many mixe *sugar*, which I never observed in any other place or kingdome to be used for that purpose: and because the taste of the English is thus delighted with sweetnesse, the wines in tavernes (for I speake not of merchants or gentlemen's cellars) are commonly mixed at the filling thereof to make them pleasant." The addition of *sugar* even to *sack*, might, *perhaps*, to a taste habituated to sweets, operate only in a manner to improve the flavour of the wine.

REED.

465. ——*I would I were a weaver; I could sing all manner of songs, &c.*] In the persecutions of the protestants in Flanders under Philip II. those who came over into England on that occasion, brought with them the woollen manufactory. These were Calvinists, who were always distinguished for their love of psalmody.

WARBURTON.

I believe nothing more is here meant than to allude to the practice of weavers, who, having their hands more employed than their minds, amuse themselves frequently with songs at the loom. The knight being full of vexation, wishes he could sing to divert his thoughts.

Weavers are mentioned as lovers of musick in *The Merchant of Venice*. Perhaps "to sing like a weaver" might be proverbial.

JOHNSON.

I believe, wherever the sacred name has been suppressed, or any expression bordering on profaneness altered,

altered, the alteration was made in consequence of the stat. 3 Jac. I. c. 21. Of the truth of this observation a speech of *Falstaff* in this scene is a remarkable proof: “*By the Lord, I knew ye as well as he that made ye.*” Thus it stands in the quarto of 1598, and all the subsequent quartos, which were copied each from the other. But in the folio this characteristick exordium is omitted, and the passage stands——
 “*I knew ye as well*” &c. In another place, “*'sblood, my lord, they are false,*” is altered to “*i' faith, my lord, they are false,*” though the answer shews that an oath was intended by the poet: “*Swearest thou, ungracious boy?*”

Shakspeare would never willingly have made *Falstaff* so unlike himself as to scruple adding an oath to his lies. MALONE.

Dr. Warburton's observation may be confirmed by the followidg passages.

Ben Jonson, in the *Silent Woman*, makes Cutberd tell Morose, that “the parson caught his cold by sitting up late, and singing catches with *cloth-workers.*”

So, in Jasper Maine's *City Match*, 1639:

“Like a Geneva *weaver* in black, who left

“The loom, and enter'd in the ministry,

“For conscience sake.”

STEEVENS.

The protestants who fled from the persecution of the duke d'Alva were mostly weavers and woollen manufacturers: they settled in Gloucestershire, Somersetshire, and other counties, and (as Dr. Warburton observes) being Calvinists, were distinguished for their
 love

love of psalmody. For many years the inhabitants of these counties have excelled the rest of the kingdom in the skill of vocal harmony. SIR J. HAWKINS.

470. ———a dagger of lath,——] *i. e.* such a dagger as the *Vice* in the old moralities was arm'd with. So, in *Twelfth Night*:

“ In a trice, like to the old *Vice*

“ Your need to sustain :

“ Who with *dagger of lath*

“ In his rage and his wrath” &c.

Again, in *Like will to like*, quoth the *Devil* to the *Collier*, 1587 : the *Vice* says,

“ Come no neer me you knaves for your life,

“ Lest I stick you both with this *wood knife*.

“ Back, I say, back, you sturdy beggar ;

“ Body o'me they have taken away my *dagger*.”

And in the second part of this play, *Falstaff* calls *Shallow* a “ *Vice's dagger*.” STEEVENS.

480. ———I would give a thousand pounds I could run as fast as thou canst.——] Shakspeare, in his real characters, is to be depended on as a historian. Agility and fast running were among the qualifications of this young prince. “ Omnes coætaneos suos saliendo præcessit, (says Thomas de Elmham, p. 12.) cursu veloci simul correntes prævenit. BOWLE.”

The quarto of 1599, gives this speech to *Poins*.

STEEVENS.

501. ———my buckler cut through and through ;——]

It appears from the old comedy of *The two angry Women of Abington*, that this method of defence and fight

was in Shakspeare's time growing out of fashion. The play was published in 1599, and one of the characters in it makes the following observation :

“I see by this dearth of goods words, that sword and buckler fight begins to grow out. I am sorry for it ; I shall never see good manhood again. If it be once gone, this poking fight of rapier and dagger will come up then. Then a tall man, and a good sword-and-buckler man, will be spitted like a cat, or a coney : then a boy will be as good as a man,” &c.

STEEVENS.

513. ———*an Ebrew Jew.*] So, in the *Two Gentlemen of Verona* : “ ———thou art an *Hebrew*, a *Jew*, and not worth the name of a christian.”

STEEVENS.

526. ———*two, I am sure, I have pay'd*——] *i. e.* drubbed, beaten. So, in Marlowe's translation of Ovid's *Elegies*, printed at Middleburgh (without date) :

“Thou cozenest boys of sleep, and do'st betray them

“To pedants that with cruel lashes *pay* them.”

Again, in *The Two Noble Kinsmen*, by Shakspeare and Fletcher, 1634 :

“ ———Then as I am an honest man,

“I'll *pay* thee *soundly*.”

MALONE.

539. *P. Henry. Seven? why, there were but four, even now.*

Falstaff. In buckram.

Poins. Ay, four, in buckram suits.] From the prince's speech, and *Poins's* answer, I apprehend that *Falstaff's*

Falstaff's reply, should be interrogatively; In buckram? WHALLEY.

551. *Their points being broken,—Down fell their hose.*] To understand *Poins's* joke, the double meaning of *point* must be remembered, which signifies *the sharp end of a weapon*, and *the lace of a garment*. The cleanly phrase for letting down the hose, *ad levandum alvum*, was *to untruss a point*. JOHNSON.

Points were metal hooks, fastened to the waistband of the *hose* or breeches (which had then no opening or buttons), and going into straps or eyes fixed to the doublet, and thereby keeping the hose from falling down. BLACKSTONE.

So, in the comedy of *Wily Beguiled*: “I was so near taken, that I was fain to cut all my *points*.” Again, in *Sir Giles Goosecap*, 1606:

“——Help me to truss my *points*.——

“I had rather see your hose about your heels, than I would help you to truss a *point*.”

The same jest indeed had already occurred in *Twelfth Night*. STEEVENS.

559. ——*Kendal*——] *Kendal* in Westmorland, as I have been told, is a place famous for making cloths, and dying them with several bright colours. To this purpose, Drayton, in the 30th song of his *Polyolbion*:

“——where *Kendal* town doth stand,

“For making of our *cloth* scarce match'd in all the land.”

Kendal green was the livery of *Robert Earl of Hunting-*

ton and his followers, while they remained in a state of outlawry, and their leader assumed the title of *Robin Hood*. The colour is repeatedly mentioned in the old play on this subject, 1601 :

“ —————all the woods

“ Are full of outlaws, that, in *Kendall green*

“ Follow the out-law'd earl of Huntington.”

Again :

“ Then Robin will I wear thy *Kendall green*.”

Again, in the *Playe of Robyn Hoode verye proper to be played in Maye Games*, bl. let. no date :

“ Here be a sort of ragged knaves come in,

“ Clothed all in *Kendale grene*.” STEEVENS.

565. ———*tallow-keech*———] A *keech* of *tallow*, is the fat of an ox or cow rolled up by the butcher in a round lump, in order to be carried to the chandler. It is the proper word in use now. PERCY.

A *keech* is what is called a *tallow-loaf* in Sussex, and in its form resembles the rotundity of a fat man's belly. COLLINS.

Shakspeare calls the *butcher's wife* goody *Keech*, in the second part of this play. STEEVENS.

———*tallow-catch*,———] The conjectural emendation *ketch*, *i. e.* tub, is very ingenious. But the prince's allusion is sufficiently striking, if we alter not a letter ; and only suppose that by *tallow-catch*, he means a *receptacle for tallow*. WARTON.

587. ———*you starveling, you elf-skin*,———] For *elf-skin* Sir Thomas Hanmer and Dr. Warburton read *eel-skin*. The true reading, I believe, is *elf-kin* or *little-fairy* :

fairy: for though the Bastard in *K. John*, compares his brother's legs to two eel-skins stuff'd, yet an eel-skin simply bears no great resemblance to a man.

JOHNSON.

—*you starveling, &c.*] In these comparisons Shakspeare was not drawing the picture of a *little-fairy*, but of a man remarkably *tall and thin*, to whose shapeless uniformity of length, an “*eel-skin stuff'd*” (for that circumstance is implied) certainly bears a humorous resemblance, as do the *taylors yard*, the *tuck*, or small sword set upright, &c. The comparisons of the *stock-fish* and *dry'd neat's tongue*, allude to the leanness of the prince. The reading—*eel-skin* is supported likewise by the passage already quoted from *K. John*, and by *Falstaff's* description of the *lean Shallow*, in the second part of *K. Henry IV.*

Shakspeare had historical authority for the *leanness* of the prince of Wales. Stowe, speaking of him, says, “he exceeded the mean stature of men, his neck long, body slender and lean, and his bones small,” &c.

STEEVENS.

609. —*the lion will not touch the true prince.*—]

So, in the *Mad Lover*, by Beaumont and Fletcher:

“Fetch the Numidian *lion* I brought over;

“If she be sprung from *royal blood*, the lion

“Will do her reverence, else he'll tear her,” &c.

STEEVENS.

610. —*Instinct is a greater matter*;—] Diego, the Host, in *Love's Pilgrimage*, by Beaumont and Flet-

G iij

cher,

cher, excuses a rudeness he had been guilty of to one of his guests, in almost the same words:

“——should I have been so barbarous to have parted brothers?

“*Philipo.* ——You knew it then?

“*Diego.* ——I knew ’twas necessary

“You should be both together. *Instinct, signior,*

“*Is a great matter in an host.*” STEEVENS.

629. ——*there is a nobleman*——*Give him as much as will make him a royal man,*] I believe here is a kind of jest intended. He that received a *noble* was, in cant language, called a *nobleman*: in this sense the prince catches the word, and bids the landlady *give him as much as will make him a royal man*, i. e. a *real* or *royal* man, and send him away.

JOHNSON.

So, in the *Two angry Women of Abington*, 1599:

“This is not noble sport, but *royal* play.

“It must be so where *royals* walk so fast.”

STEEVENS.

Give him as much as will make him a royal man,——]
The *royal* went for 10s.—the *noble* only 6s. and 8d.

TYRWHITT.

This seems to allude to a jest of queen Elizabeth. Mr. John Blower, in a sermon before her majesty, first said: “My *royal* queen,” and a little after, “My *noble* queen.” Upon which, says the queen, “What, am I *ten groats* worse than I was?” This is to be found in Hearne’s *Discourse of some Antiquities between Windsor and Oxford*; and it confirms the remark of the very learned and ingenious Mr. Tyrwhitt. TOLLET.

648. ———to tickle our noses with spear-grass, &c.] So in the old anonymous play of *The Victories of Henry the Fifth*: “Every day when I went into a field, I would take a straw and thrust it into my nose and make my nose bleed,” &c. STEEVENS.

650. ———the blood of true men.——] *i. e.* of the men with whom they fought, of *honest men*, opposed to thieves. JOHNSON.

654. ———taken in the manner——] The quarto and folio read——*with the manner*, which is right. *Taken with the manner* is a law phrase, and then in common use, to signify *taken in the fact*. WARBURTON.

The expression——*taken in the manner*, or with *the manner*, is common to many of our old dramatick writers. So, in Beaumont and Fletcher’s *Rule a Wife and have a Wife*:

“How like a sheep-biting rogue, *taken in the manner*,

“And ready for a halter, dost thou look now?”

Again, in Heywood’s *Brazen Age*, 1613:

“Take them not *in the manner*, tho’ you may.”

Perhaps it is a corruption of “taken in the *manœuvre*,” yet I know not that this French word, in the age of Shakspeare, had acquired its present sense.

STEEVENS.

Manour, or *Mainour*, or *Maynour*, an old law term, (from the French *mainaver* or *manier*, Lat. *manu tractare*) signifies the thing which a thief takes away or steals: and to be taken with the *manour* or *mainour* is to be taken with the thing stolen about him, or doing an unlawful

unlawful act, *flagrante delicto*, or, as we say, in the fact. The expression is much used in the forest-laws. See Manwood's edition in quarto, 1665, p. 292. where it is spelt *manner*. HAWKINS.

656. — *Thou hadst fire and sword, &c.*] The fire was in his face. A red face is termed a *fiery face*.

“ While I affirm a *fiery face* :

“ Is to the owner no disgrace.”

Legend of Capt. Jones.

JOHNSON.

662. *Hot lovers, and cold purses.*] i. e. *drunkenness* and *poverty*. To *drink* was, in the language of those times, to *heat the liver*. JOHNSON

663. *Choler, my lord, if rightly taken.*

No, if rightly taken, halter.] The reader who would enter into the spirit of this repartee, must recollect the similarity of sound between *collar* and *choler*. So, in *King John and Matilda*, 1655 :

“ O. Bru. Son, you're too full of *choler*.

“ Y. Bru. *Choler! halter.*

“ Fitz. By the mass, that's near the *collar*.”

STEEVENS.

666. — *bombast?* —] Is the stuffing of cloaths.

JOHNSON.

Stubbs in his *Anatomie of Abuses*, 1595, observes, that in his time “the doublettes were so hard quilted, stuffed, *bombasted*, and sewed, as they could neither worke, nor yet well play in them.” And again, in the same chapter, he adds, that they were “stuffed with foure, five, or sixe pound of *bombast* at least.”

Again,

Again, in Decker's *Satiromastix*: "You shall swear not to *bombast* out a new play with the old linings of jests." *Bombast* is *cotton*. Gerrard calls the *cotton plant* "the *bombast tree*." STEEVENS.

669. ——— *I could have crept into any alderman's thumb-ring*:] Aristophanes has the same thought:

Διὰ δακτυλίου μὲν ἔν ἐμέ γ' ἄν διελκυσαίς.

Plutus, v. 1037.

SIR W. RAWLINSON.

An Alderman's *thumb-ring* is mentioned by Brome in the *Antipodes*, 1638: "——Item, a distich graven in his *thumb-ring*." Again, in the *Northern Lass*, 1633: "A good man in the city, &c. wears nothing rich about him, but the gout or a *thumb-ring*." Again, in *Wit in a Constable*, 1640: "——no more wit than the rest of the bench: what lies in his *thumb-ring*." The custom of wearing a ring on the thumb is very ancient. In Chaucer's *Squire's Tale*, it is said of the rider of the brazen horse who advanced into the hall of Cambuscan, that

"——upon his *thombe* he had of gold a *ring*."

STEEVENS.

673. ——— *Sir John Braby*——] Thus the folio. The quarto, 1598, reads,——*Bracy*. STEEVENS.

677. ——— *upon the cross of a Welch hook*——] A *Welch hook* appears to have been some instrument of the offensive kind. It is mentioned in the play of *Sir John Oldcastle*:

"——that no man presume to wear any weapons, especially *Welch hooks* and forest bills."

Again,

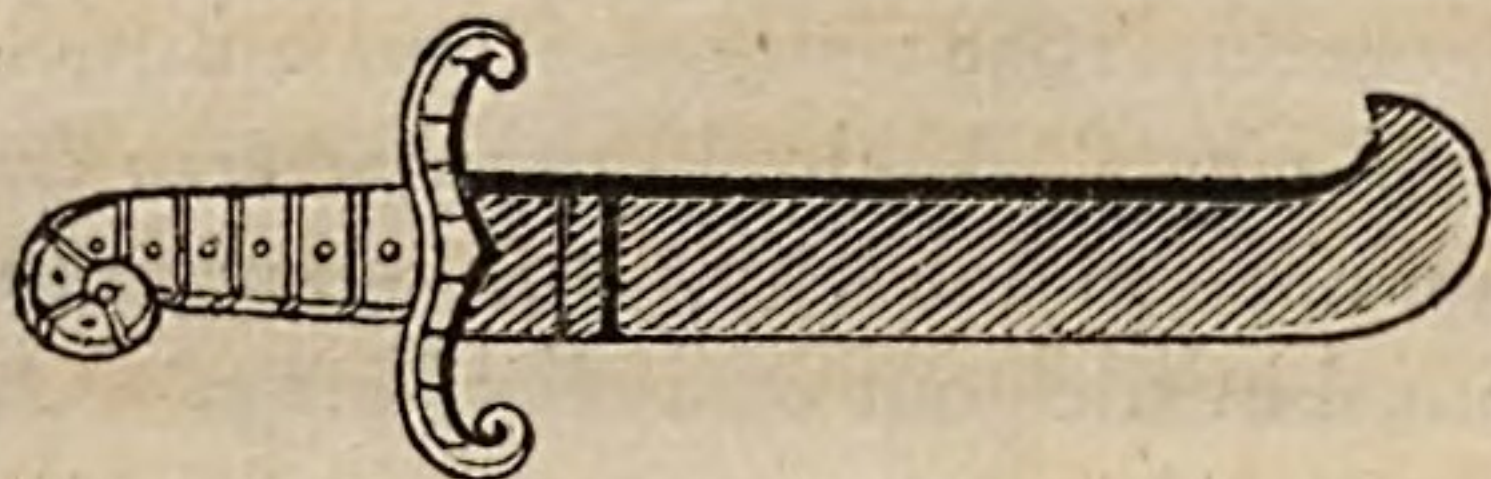
Again, in *Westward Hoe*, by Decker and Webster, 1607:

“——it will be as good as a *Welch hook* for you, to keep out the other at staves-end.”

Again, in the *Insatiable Countess*, by Marston, 1631:

“The ancient *hooks* of great Cadwallader.”

Mr. Tollet apprehends from the *hooked* form of the instrument, as well as from the *cross* upon it, as upon other ancient swords, that it is the *Welsh hook* mentioned by *Falstaff*.



The figure was copied by him from Speed's *History of Great Britain*, p. 180.

I believe the *Welch hook* and the brown bill are no more than varieties of the *securis falcata*, or probably a weapon of the same kind with the *Lochaber axe*, which was used in the late rebellion. Colonel Gardner was attacked with such a one at the battle of Preston-pans.

In the old ballad, however, of *King Alfred and the Shepherd*, (see Evans's Collection, vol. i. p. 20.) the shepherd swears by his *hook*:

“And by my *hook*, the shepherd said,

“(an oath both good and true)” &c.

STEEVENS.

I question

I question the truth of this representation. The *Welsh hook* I believe, was pointed, like a spear, to push or thrust with ; and below had a hook to seize on the enemy if he should attempt to escape by flight. I take my ideas from a passage in *Butler's Character of a Justice of Peace*, whom the witty author thus describes, "His whole authority is like a *Welsh hook* ; for his warrant is a *puller to her*, and his mittimus a *thruster from her*." Remains, vol. ii. p. 192. WHALLEY.

689. ———*pistol*———] Shakspeare never has any care to preserve the manners of the time. *Pistols* were not known in the age of Henry. *Pistols* were, I believe, about our author's time, eminently used by the Scots. Sir Henry Wotton somewhere makes mention of a *Scottish pistol*. JOHNSON.

Beaumont and Fletcher are still more inexcusable. In *The Humorous Lieutenant*, they have equipped one of the immediate successors of Alexander the Great with the same weapon. STEEVENS.

696. ———*blue caps*———] A name of ridicule given to the Scots from their *blue bonnets*. JOHNSON.

There is an old ballad called *Blew Cap for me*, or

"A Scottish lass her resolute chusing ;

"Shee'l have bonny *blew cap* or other refusing."

STEEVENS.

697. ———*thy father's beard is turn'd white with the news* ;———] I think Montaigne mentions a person condemned to death, whose *hair turned grey* in one night.

TOLLET.

Nash,

Nash, in his *Have with you to Saffron Walden, &c.* 1596, says: “——looke and you shall find a *grey haire* for everie line I have writ against him; and you shall have *all his beard white* too, by the time he hath read over this book.” The reader may find more examples of this phænomenon in Grimston’s translation of Goullart’s *Memorable Histories*. STEEVENS.

698. ——*you may buy land, &c.*] In former times the prosperity of the nation was known by the value of land, as now by the price of stocks. Before Henry the Seventh made it safe to serve the king regnant, it was the practice at every revolution, for the conqueror to confiscate the estates of those that opposed, and perhaps of those who did not assist him. Those, therefore, that foresaw the change of government, and thought their estates in danger, were desirous to sell them in haste for something that might be carried away. JOHNSON.

715. *Do thou stand for my father, and examine me upon the particulars of my life.*] In the old anonymous play of *Henry V.* the same strain of humour is discoverable:

“Thou shalt be my lord chief justice, and shall sit in the chair, and I’ll be the young prince, and hit thee a box on the ear,” &c. STEEVENS.

717. ——*This chair shall be my state,*——] This, as well as a following passage, was perhaps designed to ridicule the mock majesty of *Cambyses*, the hero of a play which appears from Decker’s *Gul’s Hornbook*,

1609, to have been exhibited with some degree of theatrical pomp. Deckar is ridiculing the impertinence of young gallants who sat or stood on the stage; “on the very rushes where the comedy is to daunce, yea and under the *state of Cambises himselfe*.” STEEVENS.

718. ———*this cushion my crown*.] Dr. Letherland, in a MS. note, observes, that the country people in Warwickshire use a *cushion* for a *crown*, at their harvest-home diversions; and in the play of *K. Edward IV.* p. 2. 1619, is the following passage:

“Then comes a slave, one of those drunken sots,
“In with a tavern-reck’ning for a supplication,
“Disguised with a *cushion* on his head.”

STEEVENS.

720. *Thy state, &c.*] This answer might, I think, have better been omitted: it contains only a repetition of Falstaff’s mock-royalty. JOHNSON.

This is an *apostrophe* of the prince to his absent father, not an *answer* to Falstaff. FARMER.

Rather a ludicrous description of Falstaff’s mock regalia. REMARKS.

727. ———*king Cambyzes*——] A lamentable tragedy, mixed full of pleasant mirth, containing the life of *Cambyzes* king of Persia. By Thomas Preston.

THEOBALD.

I question if Shakspeare had ever seen this tragedy; for there is a remarkable peculiarity of measure, which, when he professed to speak in *king Cambyzes’ vein*, he would hardly have missed, if he had known it. JOHNSON.

H

There

There is a marginal direction in the old play of king *Cambyses*: “At this tale tolde, let the queen weep;” which I fancy is alluded to, though the measure is not preserved.

FARMER.

See a note on the *Midsummer Night's Dream*, act iv. scene the last.

STEEVENS.

728. ———*my leg.*] That is, my obeisance to my father.

JOHNSON.

736. ———*the flood-gates of her eyes.*] This passage is probably a burlesque on the following in *Preston's Cambyses*:

“*Queen.* These words to hear make stilling teares issue from crystall eyes.”

Perhaps, says Dr. Farmer, we should read, do *ope* the flood-gates, &c.

STEEVENS.

737. ———*harlotry players,*——] This word is used in the *Plowman's Tale*: “*Soche harlotre men,*” &c. Again, in *P. P.* fol. 27. “I had lever hear an *harlotry*, or a somer's game.” Junius explains the word by “*inhonesta paupertinæ sortis fœditas.*”

STEEVENS.

738. ———*tickle-brain*——] This appears to have been the nick-name of some strong liquor. So, in *A new Trick to cheat the Devil*, 1636:

“A cup of Nipsitate brisk and neat,

“The drawers call it *tickle-brain.*”

In the *Antipodes*, 1638, *settle-brain* is mentioned as another potation.

STEEVENS.

740. ———*Harry, I do not only marvel,* &c.] A ridicule on the public oratory of that time.

WARBURTON.

741. ———though the *camomile*, &c.] In *The More the Merrier*, a collection of epigrams, 1608, is the following passage :

“ The *camomile* shall teach thee patience,

“ Which thriveth best when trodden most upon.”

Again, in *The Fawne*, a comedy, by Marston, 1606 :

“ For indeed, Sir, a repress'd fame mounts like *camomile*, the more trod down the more it grows.”

STEEVENS.

The style immediately ridiculed, is that of Lilly in his *Eupheus* : “ Though the *camomile* the more it is troden and pressed downe, the more it spreadeth ; yet the *violet* the oftener it is handled and touched, the sooner it withereth and decayeth,” &c. FARMER.

749. ———blessed *sun*——] The folio and quarto of 1613, read,

———blessed *son*.

MALONE.

———a *micher*,——] *i. e.* truant ; to *mich*, is to lurk out of sight, a hedge-creeper. WARBURTON.

The allusion is to a truant boy, who, unwilling to go to school, and afraid to go home, lurks in the fields, and picks wild fruits, JOHNSON.

In *A Comment on the Ten Commandments*, printed at London in 1493, by Richard Pynson, I find the word thus used :

“ They make Goddes house a den of theyves ; for commonly in such feyrs and markets, wheresoever it be holden, ther ben many theyves, *michers*, and cut-purses.”

H ij

Again,

Again, in *The Devil's Charter*, 1607:

“Pox on him, *micher*, I'll make him pay for it.”

Again, in Lilly's *Mother Bombie*, 1594:

“How like a *micher* he stands, as though he had *truanted* from honesty.”

“——that mite is *miching* in this grove.” *ibidem*.

“The *micher* hangs down his head.” *ibidem*.

Again, in *Ram-alley, or Merry Tricks*, 1611:

“Look to it *micher*.”

Again, in the old Morality of *Hycke Scorne*:

“Wanton wenches, and also *michers*.”

STEEVENS.

754. *This pitch, as ancient writers do report, doth defile*;] Alluding to an ancient ballad beginning:

“Who toucheth pitch must be defil'd.”

STEEVENS.

Or perhaps to Lilly's *Euphues*: “He that toucheth pitch shall be defiled.” T. H. W.

769. *If then the fruit, &c.*] This passage is happily restored by Sir Thomas Hanmer. JOHNSON.

I am afraid here is a profane allusion to the 33d verse of the 12th chapter of St. Matthew.

STEEVENS.

779. ——*rabbet-sucker*,——] Is, I suppose, a *sucking-rabbet*. The jest is in comparing himself to something thin and little. So, a *poulterer's hare*; a hare hung up by the hind legs without a skin, is long and slender. JOHNSON.

Dr. Johnson is right: for in the account of the serjeant's

jeant's feast, by Dugdale, in his *Orig. Juridiciales*, one article is a dozen of *rabbet-suckers*.

Again, in Lilly's *Endymion*, 1591: "I prefer an old coney before a *rabbet-sucker*." Again, in *The Tryal of Chivalry*, 1599: "——a bountiful benefactor for sending thither such *rabbet-suckers*."

A *poulterer* was formerly written—a *poulter*, and so the old copies of this play. Thus, in *Pierce Penilesse his Supplication to the Devil*, 1595: "We must have our tables furnished like *poulters'* stalles." STEEVENS.

793. ——*bolting-hutch*——]. Is the wooden receptacle into which the meal is *bolted*. STEEVENS.

795. ——*Manningtree ox*——] *Manningtree* in Essex, and the neighbourhood of it, is famous for richness of pasture. The farms thereabouts are chiefly tenanted by graziers. Some ox of an unusual size was, I suppose, roasted there on an occasion of publick festivity, or exposed for money to publick show.

This place likewise appears to have been noted for the intemperance of its inhabitants. So, in *News from Hell, brought by the Devil's Carrier*, by Thomas Decker, 1606: "—you shall have a slave eat more at a meale than ten of the guard; and drink more in two days than all *Manningtree* does at a Whitsun-ale."

STEEVENS.

It appears from Heywood's *Apology for Actors*, 1612, that *Mannigtree* formerly enjoyed the privilege of fairs, by exhibiting a certain number of stage-plays yearly.

See also the *Choosing of Valentines*, a poem by Thomas

Nashe, MS. in the Library of the Inner Temple, No. 538. vol. 43.

“——or see a *play* of strange moralitie,

“ Shewen by bachelrie of *Manning-tree*,

“ Whereto the countrie franklins flock-meale swarme.”

Again, in Decker's *Seven Deadly Sinnes of London*, 1607: “Cruelty has got another part to play; it is acted like the old *morals* at *Manning-tree*.” In this season of festivity, we may presume it was customary to roast an ox whole. Huge volumes (says Osborne in his *Advice to his Son*), like the *ox roasted whole* at *Bartholomew Fair*, may proclaim plenty of labour and invention, but afford less of what is delicate, savoury, and well concocted, than smaller pieces.” MALONE.

800. ——*cunning*,——] *Cunning* was not yet debased to a bad meaning; it signified *knowing*, or *skilful*. JOHNSON.

804. ——*take me with you*;——] *i. e.* go no faster than I can follow you. Let me know your meaning.

JOHNSON.

Lilly in his *Endymion*, says: “Tush, tush, neighbours, *take me with you*.” FARMER.

The expression is so common in the old plays, that it is unnecessary to introduce any more quotations in support of it. STEEVENS.

814. ——*If sack and sugar be a fault*,——] *Sack with sugar* was a favourite liquor in Shakspeare's time. In a letter describing queen Elizabeth's entertainment at Killingworth-castle, 1575, by R. L. [Langham]

bl.

bl. let. 12mo. the writer says, (p. 86.) “ sipt I no more *sack and sugar* than I do malmzey, I should not blush so much a dayz az I doo.” And in another place describing a minstrel, who, being somewhat irascible, had been offended at the company, he adds: “ at last, by sum entreaty, and many fair woords, with *sack and sugar*, we sweeten him again.” p. 52.

In an old MS. book of the chamberlain’s accounts belonging to the city of Worcester, I also find the following article, which points out the origin of our word *sack*, [Fr. *sec.*] viz. “ ———Anno Eliz. xxxiiij. 1592. Item, For a gallon of clarett wyne, and *seck* and a pound of *sugar* geven to Sir John Russell, iiij. s.”—— This Sir John Russell, I believe, was their representative in parliament, or at least had prosecuted some suit for them at the court.——In the same book is another article, which illustrates the history of the stage at that time, viz. “ A. Eliz. xxxiiij. Item, Bestowed upon the queen’s trumpeters and players, iiij. lb.” PERCY.

831. ———*a fiddle-stick*:———] I suppose this phrase is proverbial. It occurs in the *Humorous Lieutenant* of Beaumont and Fletcher:

“ ———for certain, gentlemen,

“ *The fiend rides on a fiddle-stick.*” STEEVENS.

841. I deny your *major*; if you will deny the *sheriff*, so, &c.] Falstaff here intends a quibble; *major* which *sheriff* brought to his mind, signifies as well one of the parts of a logical proposition as the principal officer of a corporation now called a *mayor*. REMARKS.

846. ———*hide thee behind the arras;—*] In old houses there were always large spaces left between the arras and the walls, sufficient to contain even one of Falstaff's bulk. Such are those which Fantome mentions in *The Drummer*.

Again, in the *Bird in a Cage*, 1633:

“ Does not the *arras* laugh at me, it shakes me-thinks.

“ *Kat*. It cannot chuse, there's one *behind* doth tickle it.”

Again, in *Northward Hoe*, 1607: “ ———but softly as a gentleman courts a wench behind the *arras*.” See likewise Holinshed, vol. iii. p. 594. See also my note on the second scene of the first act of *K. Richard II*.

STEEVENS.

859. *The man, I do assure you, is not here;]* Every reader must regret, that Shakspeare would not give himself the trouble to furnish prince Henry with some more pardonable excuse, without obliging him to have recourse to an absolute falsehood, and that too uttered under the sanction of so strong an assurance.

STEEVENS.

I see not the propriety of this censure; for base as is the crime of lying, and contemptible as it renders the person addicted to it, yet the other vices of the prince are, at least, as mean, and aptly consort with this.

HENLEY.

893. ———*I know, his death will be a march of twelve-score.—]* i. e. It will kill him to march so far as twelve-score yards.

JOHNSON.

Ben

Ben Jonson uses the same expression in his *Sejanus*:

“ That look'd for salutations *twelve-score* off.”

Again, in *Westward Hoe*, 1606:

“ I'll get my *twelve-score* off, and give aim.”

Again, in an ancient MS. play, entitled *The Second Maiden's Tragedy*:

“ ———not one word near it,

“ There was no syllable but was *twelve-score* off.”

STEEVENS.

ACT III.

Line 2. ———*INDUCTION*———] *i. e.* entrance; beginning. JOHNSON.

An *induction* was anciently something introductory to a play. Such is the business of the Tinker previous to the performance of the *Taming of a Shrew*. Shakspeare often uses the word, which his attendance on the theatres might have familiarized to his conception. Thus, in *K. Richard III.*

“ Plots have I laid, *inductions* dangerous.”

STEEVENS.

14. ———at my nativity, &c.] Most of these prodigies appear to have been invented by Shakspeare. Holinshed says only: “ Strange wonders happened at the nativity

nativity of this man; for the same night he was born, all his father's horses in the stable were found to stand in blood up to their bellies." STEEVENS.

16. *Of burning cressets;—*] A *cresset* was a great light set upon a beacon, light-house, or watch-tower; from the French word *croisette*, a little cross, because the beacons had anciently crosses on the top of them. HANMER.

So, in *Histriomastix, or the Player Whipt*, 1610:

"Come Cressida, my *cresset* light,

"Thy face doth shine both day and night."

In the reign of Elizabeth, Holinshed says: "The countie Palatine of Rhene was conveyed by *cresset*-light, and torch-light to Sir T. Gresham's house in Bishops-gate-street." Again, in the *Stately Moral of the Three Lords of London*, 1590:

"Watches in armour, triumphs *cresset*-lights."

The *cresset*-lights were lights fixed on a moveable frame or cross like a turnstile, and were carried on poles, in processions. I have seen them represented in an ancient print from Van Velde. STEEVENS.

28. *Diseased nature—*] The poet has here taken, from the perverseness and contrariousness of Hotspur's temper, an opportunity of raising his character, by a very rational and philosophical confutation of superstitious error. JOHNSON.

33. *—the old beldame earth,—*] *Beldame* is not used here as a term of contempt, but in the sense of *ancient mother*. *Belle age*, Fr. Drayton, in the 8th song

song of his *Polyolbion*, uses *bel-sire* in the same sense :

“ As his great *bel-sire* Brute from Albion’s heirs
it won.”

Again, in the 14th song :

“ When he his long descent shall from his *bel-*
sires bring.”

Beau père is French for *father-in-law*, but this word, employed by Drayton, seems to have no such meaning. Perhaps *beldame* originally meant a grand-mother. So, in Shakspeare’s *Tarquin and Lucrece* :

“ To shew the *beldame* daughters of her daughter.”

STEEVENS.

41. *The goats ran from the mountains, and the herds*

Were strangely clamorous to the frightened fields.]

Shakspeare appears to have been as well acquainted with the rarer phænomena, as with the ordinary appearances of nature. A writer in the *Philosophical Transactions*, No. 207, describing an earthquake in Catanea, near Mount *Ætna*, by which eighteen thousand persons were destroyed, mentions one of the circumstances that are here said to have marked the birth of Glendower: “ There was a blow, as if all the artillery in the world had been discharged at once ; the sea retired from the town above two miles ; the birds flew about astonished ; *the cattle in the fields ran crying.*”

MALONE.

70. *Booteless*—] Thus one of the old editions ; and without reading *booteless* (*i. e.* making the word a trissyllable) the metre will be defective. STEEVENS.

77. *England, from Trent and Severn hitherto,*] *i. e.*
to this spot (pointing to the map.) MALONE.

99. *Methinks, my moiety, north from Burton here,*] The division is here into three parts.—A *moiety* was frequently used, by the writers of Shakspeare's age, as a portion of any thing, though not divided into two equal parts. See a note on *King Lear*, act i. sc. iv.

MALONE.

101. ———*cranking in,*] Perhaps we should read—*crankling*. So, Drayton in his *Polyolbion*, song vii.

“Hath not so many turns, nor *crankling* nooks as she.” STEEVENS.

103. ———*cantle out.*] A *cantle* is a corner, or piece of any thing, in the same sense that Horace uses *angulus*:

“O si *angulus* ille

“*Proximus* arridet!”

Canton, Fr. *canto*, Ital. signify a corner. To *cantle* is a verb used in Decker's *Whore of Babylon*, 1607:

“That this vast globe terrestrial should be *cantled*.”

The substantive occurs in Drayton's *Polyolbion*, song i.

“Rude Neptune cutting in a *cantle* forth doth take.”

Again, in a *New Trick to cheat the Devil*, 1636:

“Not so much as a *cantell* of cheese or crust of bread.” STEEVENS.

Canton in heraldry is a corner of the shield. *Cant* of cheese is now used in Pembrokeshire. L.

126. *For I was train'd up in the English court:]* The real name of *Owen Glendower* was *Vaughan*, and he was originally a barrister of the Middle Temple.

STEEVENS.

129. *——the tongue——]* Glendower means, that he graced his own tongue with the art of *singing*.

REMARKS.

Hotspur had a defect in his speech, as we learn from lady Percy;

(“*——speaking thick, which nature made his blemish.*”)

to which Glendower, in what follows, particularly alludes:

“And gave the tongue a *helpful ornament*;

“A virtue that was never seen in you.”

HENLEY.

131. *——I'm glad on it with all my heart;]* This vulgarism frequently occurs in the old copies; but here neither the transcriber nor compositor is to blame, for all the old editions, that I have seen, read, —I am glad of it.

MALONE.

134. *——a brazen candlestick turn'd,]* The word *candlestick*, which destroys the harmony of the line, is written—*canstick* in the quartos 1598, 1599, and 1608; and so it might have been pronounced. Heywood, and several of the old writers, constantly spell it in this manner. *Kit* with the *canstick* is one of the spirits mentioned by *Reginald Scott*, 1584. Again, in *The famous Hist. of Tho. Stukely*, 1605, bl. let. “If he have

so much as a *canstick*, I am a traitor." Hotspur's idea likewise occurs in *A new trick to cheat the Devil*, 1636:

"As if you were to lodge in Lothbury,

"Where they *turn brazen candlesticks*."

And again in Ben Jonson's masque of *Witches Metamorphosed*:

"From the *candlesticks* of Lothbury,

"And the loud pure wives of Banbury."

STEEVENS.

146. (*I'll haste the writer*)——] He means the writer of the articles. POPE.

I suppose, to complete the measure, we should read:

I'll in and haste the writer;

for he goes off immediately.

STEEVENS.

152. ——*of the moldwarp and the ant.*] This alludes to an old prophecy, which is said to have induced Owen Glendower to take arms against king Henry. See Hall's *Chronicle*, fol. 20. POPE.

So, in *The Mirror of Magistrates*, 1563 (written by Phaer, the translator of *Virgil*), Owen Glendower is introduced speaking of himself:

"And for to set us hereon more agog,

"A prophet came (a vengeance take them all!)

"Affirming Henry to be Gogmagog,

"Whom Merlin doth a *mouldwarpe* ever call,

"Accurs'd of God, that must be brought in
thrall,

"By

“ By a wolfe, a dragon, and a lion strong,
 “ Which should divide his kingdom them
 among.”

The *mould-warp* is the *mole*, so called, because it renders the surface of the earth unlevel by the hillocks which it raises. STEEVENS.

157. ———*skimble-skamble stuff*.] So, in Taylor the water-poet's *Description of a Wanton* :

“ Here's a sweet deal of *scimble scramble stuff*.”

STEEVENS.

160. *In reckoning up the several devils' names*,] See Reginald Scott's *Discovery of Witchcraft*, 1584, b. xv. ch. ii. p. 377, where the reader may find his patience as severely exercised as that of Hotspur, and on the same occasion. Shakspeare must certainly have seen this book. STEEVENS.

169. ————*profited*
In strange concealments ;] Skilled in wonderful secrets. JOHNSON.

180. ————*too wilful-blame* ;] This is a mode of speech with which I am not acquainted. Perhaps it might be read—*too wilful-blunt*, or *too wilful-bent* ; or thus :

Indeed, my lord, you are to blame, too wilful.

JOHNSON.

201. *a peevish-self will'd harlotry*,] Capulet, in *Romeo and Juliet*, speaking of his daughter, has the same expression :

“ *A peevish self-will'd harlotry it is.*” REMARKS.

213. *With ravishing division, to her lute.*] This verse may serve for a translation of a line in Horace :

“ Grataque fœminis

“ Imbelli cithara carmina *divides*.”

“ It is to no purpose that you (Paris) please” the women by singing “ With ravishing division, to the harp.” See the Commentators, and Vossius on Catullus, p. 239. S. W.

215. *O, I am ignorance itself in this.*] Massinger uses the same expression in *The Unnatural Combat* :

“ —————in this you speak, Sir,

“ *I am ignorance itself.*”

STEEVENS.

217. *Upon the wanton rushes lay you down,*] It was the custom in this country, for many ages, to strew the floors with rushes as we now cover them with carpets.

JOHNSON.

220. *And on your eye-lids crown the god of sleep,*] The expression is fine ; intimating, that the god of sleep should not only *sit* on his eye-lids, but that he should *sit crown'd*, that is pleased and delighted.

WARBURTON.

The same image (whatever idea it was meant to convey) occurs in *Philaster* :

“ —————who shall take up his lute,

“ And touch it till he *crown a silent sleep*

“ *Upon my eye-lid.*”

STEEVENS.

222. *Making such difference betwixt wake and sleep,*] She will lull you by her song into soft tranquillity, in which you shall be so near to sleep as to be free from perturbation,

perturbation, and so much awake as to be sensible of pleasure; a state partaking of sleep and wakefulness as the twilight of night and day. JOHNSON.

227. ———our book,———] Our papers of conditions. JOHNSON.

229. *And those musicians that shall play to you,
Hang in the air———*

Yet, &c.] The particle *yet* being used adversatively, must have a particle of concession preceding it. I read therefore,

And the tho' musicians——— WARBURTON.

We need only alter or explain *and* to *an*, which often signifies in Shakspeare, *if* or *though*. So, in this play: “*An* I have not forgot what the inside of a church is made of, I am a pepper-corn.”

Again, in this play: “*An* the indentures be drawn, I'll away within these two hours.” MALONE.

And for *an* is frequently used by old writers.

STEEVENS.

247. *Neither; 'tis a woman's fault.*] I do not plainly see what is a woman's fault. JOHNSON.

It is a woman's fault, is spoken ironically. FARMER.

This is a proverbial expression. I find it in the *Birth of Merlin*, 1662:

“*'Tis a woman's fault: p—— of this bashfulness.*”

Again:

“*A woman's fault* we are subject to it, Sir.”

I believe the meaning is this: Hotspur having declared his resolution neither to have his head broken,

nor to sit still, slily adds, that such is the usual fault of women ; *i. e.* never to do what they are bid or desired to do. STEEVENS.

259. ——— *Finsbury.*] Open walks and fields near Chiswell-street, London Wall, by Moorgate ; the common resort of the citizens, as appears from many of our ancient comedies. STEEVENS.

262. ——— *such protests* of pepper ginger-bread,] *i. e.* protestations as common as the letters which children learn from an alphabet of ginger-bread. What we now call *spice ginger-bread* was then called *pepper ginger-bread*. STEEVENS.

Hotspur had just told his wife that she “ *swore* like a *comfit-maker’s* wife ;” *such protests* therefore of *pepper ginger-bread*, as “ *in sooth*,” &c. were to be left to persons of that class. HENLEY.

263. ——— *velvet-guards*, ———] To such as have their cloaths adorned with shreds of velvet, which was, I suppose, the finery of cockneys. JOHNSON.

“ The cloaks, doublets,” &c. (says Stubbs, in his *Anatomie of Abuses*) “ were guarded with *velvet-guards*, or else laced with costly lace.” Speaking of womens’ gowns, he adds : “ they must be guarded with great *guards of velvet*, every guard four or six fingers broad at the least.”

So, in the *Male-content*, 1606 :

“ You are in good case since you came to court ;
 garded, garded.

“ Yes faith, even footmen and bawds wear *velvet*.”

Velvet

Velvet guards appear, however, to have been a *city fashion*. So, in *Histriomastix*, 1610:

“Nay, I myself will wear the *courtly* grace:

“Out on these *velvet guards*, and black-lac’d sleeves,

“These *simpring* fashions simply followed!”

Again:

“I like this jewel; I’ll have his fellow.——

“How?—you——what fellow it?——gip *velvet guards*!” STEEVENS.

It appears from the following passage in *The London Prodigal*, 1605, that a *guarded gown* was the best dress of a *city-lady* in the time of our author:

“*Frances*. But Tom, must I go as I do now, when I am married?

“*Civet*. No, Frank [*i. e.* *Frances*], I’ll have thee go like a *citizen*, in a *guarded gown*, and a French hood.”

MALONE.

266. ‘*Tis the next way to turn tailor, &c.*] I suppose Percy means, that singing is a mean quality, and therefore he excuses his lady. JOHNSON.

The *next way*——is the *nearest way*. So, in *Lingua, &c.* 1607: “The quadrature of a circle; the philosopher’s stone; and the *next way* to the Indies.” *Tailors* seem to have been as remarkable for singing as *weavers*, of whose musical turn Shakspeare has more than once made mention. Beaumont and Fletcher, in the *Knight of the Burning Pestle*, speak of this quality in the former: “Never trust a *taylor* that does not *sing* at his work; his mind is on nothing but filching.”

The

The honourable Daines Barrington observes, that “a *gold-finch* still continues to be called a *proud tailor*, in some parts of England (particularly Warwickshire, Shakspeare’s native country); which renders this passage intelligible, that otherwise seems to have no meaning whatsoever.” Perhaps this bird is called *proud tailor*, because his plumage is varied like a suit of clothes made out of remnants of different colours, such as a *tailor* might be supposed to wear. The sense then will be this:—The next thing to singing one’s self, is to teach birds to sing, the gold-finch and the robin. I hope the poet meant to inculcate, that singing is a quality destructive to its possessor; and that after a person has ruined himself by it, he may be reduced to the necessity of instructing birds in arts which can render birds alone more valuable. STEEVENS.

272. —our book is drawn;—] i. e. our articles. Every composition, whether play, ballad, or history, was called a *book*, on the registers of ancient publication. STEEVENS.

279. For some displeasing service—] Service for action, simply. WARBURTON.

282. —in thy passages of life,] i. e. in the passages of thy life. STEEVENS.

287. —such lewd, such mean attempts,] Mean attempts, are mean, unworthy undertakings. *Lewd* does not in this place barely signify wanton, but licentious. So, Ben Jonson, in his *Poetaster*:

“ ————— great action may be su’d

“ ’Gainst such as wrong mens’ fames with verses
lewd.” And

And again, in *Volpone* :

“ ———they are most *lewd* impostors,

“ Made all of terms and shreds.” STEEVENS.

296. *Yet such extenuation let me beg, &c.*] The construction is somewhat obscure. Let me beg so much extenuation, that, *upon confutation of many false charges, I may be pardoned some that are true.* I should read *on reproof*, instead of *in reproof*; but concerning Shakspeare's particles there is no certainty. JOHNSON.

299. ———*pick-thanks*———] *i. e.* officious parasites. So, in the tragedy of *Mariam*, 1613 :

“ Base *pick-thank* devil.”——— STEEVENS.

Again, in *Euphues*, 1587 : “ I should seeme either to *picke a thanke* with men or a quarrel with women.”

HENDERSON.

306. *Thy place in council thou hast rudely lost,*] The prince was removed from being president of the council, immediately after he struck the judge.

STEEVENS.

317. ———*loyal to possession* ;———] True to him that had then possession of the crown. JOHNSON.

324. *And then I stole all courtesy from heaven,*] Massinger has adopted this expression in *The great Duke of Florence* :

“ ———Giovanni,

“ A prince in expectation, when he liv'd here,

“ *Stole courtesy from heaven* ; and would not to

“ The meanest servant in my father's house

“ Have kept such distance.” STEEVENS.

And

And then I stole all courtesy from Heaven,] The meaning, I apprehend, is—*I was so affable and popular, that I engrossed the devotion and reverence of all men to myself, and thus defrauded heaven of its worshippers.*

Courtesy is here used for the respect and obeisance paid by an inferior to a superior. So, in this play :

“ To dog his heels and *court'sy* at his frowns.”

In act v. it is used for a respectful salute, in which sense it was applied to *men* as well as to *women* :

“ I will embrace him with a soldier's arm,

“ That he shall shrink under my *courtesy*.”

Again, in *K. Henry IV. Part ii.*

“ If a man will make *court'sy*, he is virtuous.”

Again, in *The Rape of Lucrece*, 1594 :

“ The homely villain *curt'sies* to her low.”

This interpretation is strengthened by the two subsequent lines, which contain a similar thought :

“ And drest myself in such humility,

“ That I did pluck allegiance from mens' hearts.”

Henry robbed *heaven* of its *worship*, and the *king* of the *allegiance* of his subjects, by drawing both the one and the other to himself.

MALONE.

326. *That I did pluck allegiance from men's hearts,]* Apparently copied from Marlowe's *Lust's Dominion*, written before 1593 :

“ The pope shall send his bulls through all thy
realm,

“ And *pull obedience* from thy subjects' hearts.”

In another place, in the same play, we meet with the phrase used here :

“ ——— Then

“ ——— Then here upon my knees

“ *I pluck allegiance from her.*” MALONE.

335. ——— *rash, bavin-wits,*] *Rash* is heady, thoughtless: *bavin* is brushwood, which, fired, burns fiercely, but is soon out. JOHNSON.

So, in *Mother Bombie*, 1594: “*Bavins* will have their flashes, and youth their fancies, the one as soon quenched as the other burnt.” Again, in Greene’s *Never too late*, 1606: “Love is like a *bavin*, but a blaze.”

STEEVENS.

336. ——— *carded his state* ;] The metaphor seems to be taken from mingling *coarse* wool with *fine*, and *carding* them together, whereby the value of the latter is diminished. The king means, that Richard mingled and *carded* together his royal state with carping fools, &c. A subsequent part of the speech gives a sanction to this explanation:

“ For thou hast lost thy princely privilege

“ With *vile participation.*”

To *card* is used by other writers for, to mix.—Shakspeare has a similar thought in *All’s Well that ends Well*: “The web of our life is of a mingled yarn, good and ill together.” The original hint for this note I received from Mr. Tollet. STEEVENS.

Mr. Steevens very rightly supports the old reading. The word is used by Shelton in his translation of *Don Quixote*. The Tinker in the introduction to the *Taming of the Shrew*, was by education a *card-maker*.

FARMER.

337. ———*carping fools*;—] Jestings, prating, &c. This word had not yet acquired the sense which it bears in modern speech. Chaucer says of his *Wife of Bath*, Prol. 470.

“ In felawship wele could she laugh and *carpe*.”

WARTON.

The quarto 1598, reads *cap'ring* fools, which I believe to be right, because it asks no explanation.

STEEVENS.

339. *And gave his countenance, against his name,*] Made his presence injurious to his reputation.

JOHNSON.

341. *Of every beardless vain comparative*:] Of every boy whose vanity incited him to try his wit against the king's.

“ When Lewis the XIV. was asked, Why, with so much wit, he never attempted raillery? he answered, That he who practised raillery ought to bear it in his turn, and that to stand the butt of raillery was not suitable to the dignity of a king.” *Scudery's Conversation*.

JOHNSON.

Comparative, I believe, is equal, or rival in any thing. So, in the second of the *The Four Plays in One*, by Beaumont and Fletcher:

“ ———Gerrard ever was

“ His full *comparative*.” ———

STEEVENS.

343. *Enfeoff'd himself to popularity*:] To *enfeoff* is a law term, signifying to invest with possessions. So, in the old comedy of *Wily Beguiled*: “ I protested to *enfeoffe* her in forty pounds a year.”

STEEVENS.

344.

344. *That, being daily swallow'd by men's eyes,*] Nearly the same expression occurs in *A Warning for faire Women*, a tragedy, 1599:

“The people's eyes have *fed* them with my sight.”

MALONE.

373. *He hath more worthy interest to the state,
Than thou, the shadow of succession:*] This is obscure. I believe the meaning is—*Hotspur* hath a right to the kingdom more worthy than thou, who hast only the *shadowy right of lineal succession*, while he has real and solid power.

JOHNSON.

395. *Capitulate*——] *i. e.* make head. So, to *articulate*, in a subsequent scene, is to form articles.

STEEVENS.

Rather, *combine, confederate, indent*. To *capitulate* is to draw up any thing in heads or articles.

Johnson's Dictionary.

REMARKS.

398. ——*dearest*——] *Dearest* is most fatal, most mischievous.

JOHNSON.

411. *And stain my favours in a bloody mask,*] I believe *favours* mean some sort of decoration usually worn by knights on their helmets, as a present from a mistress, or a trophy from an enemy. So, in this play:

“Then let my *favours* hide thy bloody face;”
where the prince must have meant his scarf. Again, in Heywood's *Rape of Lucrece*, 1626:

“Aruns, these crimson *favours*, for thy sake,

K

“I'll

“ I'll wear upon my forehead mask'd with blood.”

STEEVENS.

439. Lord Mortimer of Scotland *hath sent word,*] There was no such person as *lord Mortimer of Scotland*; but there was a *lord March of Scotland* (George Dunbar), who having quitted his own country in disgust, attached himself so warmly to the English, and did them such signal services in their wars with Scotland, that the Parliament petitioned the king to bestow some reward on him. He fought on the side of Henry in this rebellion, and was the means of saving his life at the battle of Shrewsbury, as is related by Holinshed. This, no doubt, was the lord whom Shakspeare designed to represent in the act of sending friendly intelligence to the king.—Our author had a recollection that there was in these wars a Scottish lord on the king's side, who bore the same title with the English family, on the rebel side (one being earl of March in England, the other earl of March in Scotland); but his memory deceived him as to the particular name which was common to both. He took it to be *Mortimer* instead of *March*.

STEEVENS.

463. —*I am a pepper-corn,—a brewer's horse; the inside of a church:—*] These last words were, I believe, repeated by the mistake of the compositor. *Falstaff* is here mentioning (as Mr. Tyrwhitt has observed) things to which he is unlike; things remarkably small and thin. How can the *inside of a church* come under that description?

Perhaps,

Perhaps, however, the allusion may be to the pious uses to which churches are appropriated:—"I am as thin as a brewer's horse; I am as holy as the inside of a church." Or *Falstaff* may here be only repeating his former words—the *inside of a church*!—without any connection with the words immediately preceding.

MALONE.

As the *inside of a church* consists of a vacant choir, here is humour in *Falstaff*'s comparison of himself, who is, *all filled up with guts and midriff*, to such an empty building.

STEEVENS.

464. —a brewer's horse;—] I suppose a brewer's horse was apt to be lean with hard work.

JOHNSON.

A brewer's horse does not, perhaps, mean a *dray-horse*, but the cross-beam on which beer-barrels are carried into cellars, &c. The allusion may be to the taper form of this machine.

A brewer's horse, however, is mentioned in *Aristippus*, or *The Jovial Philosopher*, 1630: "—to think Helicon a barrel of beer, is as great a sin as to call Pegasus a brewer's horse."

STEEVENS.

The commentators seem not to be aware, that, in assertions of this sort, *Falstaff* does not mean to point out any *similitude* to his own condition, but on the contrary some striking *dissimilitude*. He says here, *I am a pepper-corn, a brewer's horse*; just as in act ii. sc. 4. he asserts the truth of several parts of this narrative, on pain of being considered as a *rogue*,—"a Jew—an Ebrew Jew—a bunch of raddish—a horse." TYRWHITT.

483. ———*the knight of the burning lamp.*] This is a natural picture. Every man who feels in himself the pain of deformity, however, like this merry knight, he may affect to make sport with it among those whom it is his interest to please, is ready to revenge any hint of contempt upon one whom he can use with freedom.

JOHNSON.

The *knight of the burning lamp*, and the *knight of the burning pestle*, are both names invented with a design to ridicule the titles of heroes in ancient romances.

STEEVENS.

491. ———*By this fire ;——*] Here the quartos 1599, and 1608, very profanely add :——*that's God's angel.*

STEEVENS.

By the extrusion of these words the intended antithesis is lost.

HENLEY.

497. ———*Thou hast saved me a thousand marks, &c.*] This passage stands in need of no explanation ; but I cannot help seizing the opportunity to mention, that in Shakspeare's time (long before the streets were illuminated with lamps), *candles and lanthorns to let*, were cried about London. So, in Decker's *Satiromastix* :
 “ ———dost roar ? thou hast a good rouncival voice to cry *lantern and candle light.*” Again, in Heywood's *Rape of Lucrece*, among the *Cries of London* :

“ *Lanthorn and candlelight* here,

“ Maid ha' light here.

“ Thus go the cries,” &c.

Again, in *K. Edward IV.* 1626 :

“ No more calling of *lanthorn and candlelight.*”

Again,

Again, in *Pierce Pennylesse's Supplication to the Devil*, 1595: "It is said that you went up and down London, crying like a lantern and candle-man." STEEVENS.

501. ———good cheap———] Cheap is market, and good cheap therefore is a *bon marché*. JOHNSON.

So, in *Friar Bacon and Friar Bungay*, 1599:

"If this weather hold, we shall have hay good cheap."

Again, in the anonymous play of *K. Henry V.*

"Perhaps thou may'st agree better cheap now."

And again, in these two proverbs:

"They buy good cheap that bring nothing home.

"He'll ne'er have thing good cheap that's afraid to ask the price."

Cheap (as Dr. Johnson has observed) is undoubtedly an old word for *market*. So, in the ancient metrical romance of *Sir Beuys of Hampton*, bl. let. no date:

"Tyll he came to the chepe

"There he founde many men of a hepe."

From this word *East-cheap*, *Chep-stow*, *Cheap-side*, &c. are derived; indeed a passage that follows in *Syr Beuys* may seem to fix the derivation of the latter:

"So many men was dead,

"The Chepe-syde was of blode red." STEEVENS.

509. ———dame Partlet———] Dame Partlet is the name of the hen in the old story-book of *Reynard the Fox*: and in Chaucer's tale of the *Cock and the Fox*, the favourite hen is called dame *Pertelote*. STEEVENS.

535. ———What call you rich?———] A face set with

carbuncles is called a *rich face*. *Legend of Capt. Jones*.

JOHNSON.

538. ——— *a younker of me? ———*] A *Younker* is a novice, a young inexperienced man easily gull'd. So, in Gascoine's *Glass for Government*, 1575:

“These *yonkers* shall pay for the rost.”

See Spenser's *Eclogue on May*, and Sir Tho. Smith's *Commonwealth of England*, b. i. ch. 23.

This contemptuous distinction is likewise very common in the old plays. Thus, in Beaumont and Fletcher's *Elder Brother*:

“I fear he'll make an ass of me, a *yonker*.”

STEEVENS.

539. ——— *shall I not take mine ease in mine inn, but I shall have my pocket pick'd? ———*] There is a peculiar force in these words. *To take mine ease in mine inn*, was an ancient proverb, not very different in its application from that maxim: “Every man's house is his castle;” for *inn* originally signified *a house or habitation*. [Sax. *inne*, *domus*, *domicilium*.] When the word *inn* began to change its meaning, and to be used to signify *a house of entertainment*, the proverb, still continuing in force, was applied in the latter sense, as it is here used by Shakspeare; or perhaps *Falstaff* here humourously puns upon the word *inn*, in order to represent the wrong done him more strongly.

In John Heywood's *Works* imprinted at London, 1598, quarto, bl. let. is “a dialogue wherein are pleasantly contrived the number of all the effectual
pro-

proverbs in our English tongue, &c. together with three hundred epigrams on three hundred proverbs." In ch. 6. is the following :

"Resty welth willeth me the widow to winne,
"To let the world wag, and *take mine ease in mine
inne.*"

And among the epigrams is: [26. *Of Ease in an Inne.*]

"Thou *takest thine ease in thine inne* so nye thee,
"That no man in his inne can take ease by thee."

Otherwise :

"Thou *takest thine ease in thine inne*, but I see,
"Thine *inne* taketh neither ease nor profit by thee."

Now, in the first of these distichs the word *inn* is used in its ancient meaning, being spoken by a person who is about to marry a widow for the sake of a home, &c. In the two last places, *inn* seems to be used in the sense it bears at present. PERCY.

Gabriel Hervy, in a MS. note to Speght's *Chaucer*, says: "Some of Heywood's epigrams are supposed to be the conceits and devices of pleasant Sir Thomas More."

Inn for a habitation, or recess, is frequently used by Spenser and other ancient writers. So, in *A World toss'd at Tennis*, 1620: "These great rich men must *take their ease in their Inn.*" Again, in Green's *Farewell to Follie*, 1617: "The beggar Irus that haunted the palace of Penelope, would *take his ease in his inne*, as well as the peeres of Ithaca." STEEVENS.

I believe *inns* differed from *castles*, in not being of so much

much consequence and extent, and more particularly in not being fortified.—So *Inns* of court, and in the universities, before the endowment of colleges. Thus Trinity college, Cambridge, was made out of and built on the site of several *inns*. L.

549. ———*Newgate-fashion*.] As prisoners are conveyed to *Newgate*, fastened two and two together.

So, in Decker's *Satiromastix*, 1601: "Why then, come; we'll walk arm in arm, as though we were leading one another to *Newgate*." REED.

572. *There's no more faith in thee than in a stew'd-prune, &c.*] Dr. Lodge, in his pamphlet called *Wit's Miserie, or the World's Madnesse*, 1596, describes a bawd thus: "This is she that laies wait at all the carriers for wenches new come up to London; and you shall know her dwelling by a *dish of stew'd prunes* in the window; and two or three fleering wenches sit knitting or sowing in her shop."

Slender, in the *Merry Wives of Windsor*, who apparently wishes to recommend himself to his mistress by a seeming propensity to love as well as war, talks of having measured weapons with a fencing-master for a *dish of stew'd prunes*.

In another old dramattick piece, intituled, *If this be not a good Play the Devil is in it*, 1612, a bravo enters with money, and says: "This is the pension of the stewes, you need not untie it; 'tis stew-money, sir, *stew'd-prune cash*, sir."

The passages already quoted are sufficient to shew, that a *dish of stew'd prunes* was not only the ancient

designation of a brothel, but the constant appendage to it.

From *A Treatise on the Lues Venerea*, written by W. Clowes, one of her majesty's surgeons, 1596, and other books of the same kind, it appears that *prunes* were directed to be boiled in broth for those persons already infected; and that both *stew'd prunes* and roasted apples were commonly, though unsuccessfully, taken by way of prevention. So much for the infidelity of *stew'd prunes*. STEEVENS.

Mr. Steevens has so fully discussed the subject of *stewed prunes*, that one can add nothing but the *price*. In a piece called *Banks's Bay Horse in a Trance*, 1595, we have "A stock of wenches, set up with their *stew'd prunes*, nine for a tester." FARMER.

573. ———a drawn fox;——] A *drawn fox* is a fox drawn over the ground to exercise the hounds. So, in Beaumont and Fletcher's *Tamer Tam'd*:

:"———that *drawn fox* Moroso."

I am not, however, confident that this explanation is right. It was formerly supposed that a *fox*, when *drawn* out of his hole, had the sagacity to *counterfeit death*, that he might thereby obtain an opportunity to escape. For this information I am indebted to Mr. Tollet, who quotes *Olaus Magnus*, lib. xviii. cap. 39. "Insiper fingit se mortuum," &c. This particular, and many others relative to the subtilty of the fox, have been translated by several ancient English writers.

STEEVENS.

574. ———*maid Marian may be, &c.*] In the ancient *Songs of Robin Hood* frequent mention is made of *maid Marian*, who appears to have been his concubine. I could quote many passages in my old MSS. to this purpose, but shall produce only one:

“ Good Robin Hood was living then,

“ Which now is quite forgot,

“ And so was fayre *maid Marian*,” &c. PERCY.

It appears from the old play of the *Downfall of Robert Earl of Huntington*, 1601, that *maid Marian* was originally a name assumed by *Matilda* the daughter of *Robert lord Fitzwater*, while *Robin Hood* remained in a state of outlawry:

“ Next ’tis agreed (if thereto shee agree)

“ That faire *Matilda* henceforth change her name,

“ And while it is the chance of *Robin Hoode*

“ To live in Sherewodde a poore outlawe’s life ;

“ She by *maide Marian*’s name be only call’d.

“ *Mat.* I am contented ; reade on, little John :

“ Henceforth let me be nam’d *maide Marian*.”

This lady was afterwards poison’d by king John at Dunmow Priory, after he had made several fruitless attempts on her chastity. Drayton has written her Legend.

Shakspeare speaks of *maid Marian* in her degraded state, when she was represented by a strumpet or a clown.

See Figure 2. in the plate of the Morris dancers, with Mr. Tollet’s observations on it. STEEVENS.

Maid

Maid Marian seems to have been the lady of a *Whitsun-ale*, or *morris-dance*. The widow in Sir William Davenant's *Love and Honour*, (p. 247.) says: "I have been *Mistress Marian* in a *Maurice* ere now." *Morris* is, indeed, there spelt wrong, the dance was not so called from prince *Maurice*, but from the Spanish *morisco*, a dancer of the *morris* or *moorish* dance.

HAWKINS.

There is an old piece intituled, *Old Meg of Herefordshire for a Mayd-Marian, and Hereford Town for a Morris-dance: or 12 Morris-dancers in Herefordshire, of 1200 Years old*. Lond. 1609, quarto. It is dedicated to one Hall, a celebrated Tabourer in that country.

WARTON.

587 ———*neither fish, nor flesh;—*] So, the proverb: "*Neither fish nor flesh, nor good red-herring.*"

STEEVENS.

612. ———*an if I do, let my girdle break!*] Alluding to the old adage—"ungirt, unblest." Thus, in the *Phantastick Age*, bl. let. an ancient ballad:

"*Ungirt, unblest* the proverbe sayes,

"*And they to prove it right,*

"*Have got a fashion now adayes*

"*That's odious to the sight.*

"*Like Frenchmen, all on points they stand,*

"*No girdles now they wear,*" &c.

Perhaps this ludicrous imprecation is proverbial. So, in *'Tis Merry when Gossips meet*, a poem, quarto, 1609:

"How

“How say'st thou, Besse? shall it be so girle?
speake:

“If I make one, pray God *my girdle break!*”

STEEVENS.

618. ———*impudent, imboss'd rascal,*———] *Imboss'd*
is swoln, puffy. JOHNSON.

621. ———*if thy pocket were enrich'd with any other*
injuries but these, &c.] As the *pocketing of injuries* was
a common phrase, I suppose, the prince calls the con-
tents of *Falstaff's pocket—injuries.* STEEVENS.

623. ———*And yet you will stand to it; you will not*
pocket up wrong:—] Some part of this merry dia-
logue seems to have been lost. I suppose *Falstaff*, in
pressing the robbery upon his hostess, had declared
his resolution *not to pocket up wrongs or injuries*, to which
the prince alludes. JOHNSON.

646. ———*do it with unwash'd hands too.] i. e.* Do it
immediately, or the first thing in the morning, even
without staying to wash your hands. So, in *The More*
the Merrier, a collection of epigrams, 1608:

“—————as a school-boy dares

“Fall to, ere wash'd his hands or said his prayers.”

Perhaps, however, *Falstaff* alludes to the ancient
adage: “*Illotis manibus tractare sacra.*” I find the
same expression in *Acolastus*, a comedy, 1540: “Why
be these holy thynges to be medled with *with unwashed*
hands?” STEEVENS.

660. ———*Poins, to horse,*———] I cannot but think
that *Peto* is again put for *Poins*. I suppose the copy had
only

only a P——. We have *Peto* afterwards, not riding with the prince, but lieutenant to *Falstaff*.

JOHNSON.

I have adopted Dr. Johnson's emendation.

STEEVENS.

ACT IV.

Line 3. — *THE Douglas* —] This expression is frequent in Holinshed, and is always applied by way of pre-eminence to the head of *the Douglas* family.

STEEVENS.

12. *But I will beard him.*] To *beard* is to oppose face to face in a hostile or daring manner. So, in Drayton's *Quest of Cynthia*:

“That it with woodbine durst compare

“And *beard* the Eglantine.”

Again, in *Macbeth*:

“——met them dareful *beard* to *beard*.”

This phrase, which soon lost its original signification, appears to have been adopted from romance. In ancient language, to *head* a man, was to cut off his head; and to *beard* him, signified to cut off his beard; a punishment which was frequently inflicted by giants on such unfortunate princes as fell into their hands. So Drayton in his *Polyolbion*, song 4.

L

“And

“ And for a trophy brought the giant’s coat away,
 “ Made of the *beards* of kings.” STEEVENS.

37. *On any soul* remov’d,——] *On any less near* to himself; on any whose interest is *remote*. JOHNSON.

41. ——*no quailing now* ;] To *quail* is to languish, to sink into dejection. STEEVENS.

51. ——*therein should we read*

The very bottom and the soul of hope ;] I believe the old reading is the true one. So, in *K. Henry VI. Part II.*

“ ——we then should *see the bottom*

“ Of all our fortunes.” STEEVENS.

At the same time that *the bottom* of their fortunes should be displayed, its *circumference* or boundary would be necessarily exposed to view. *Sight* being necessary to reading, *to read* is here used, in Shakspeare’s licentious language, for *to see*.

The passage quoted from *K. Henry VI.* strongly confirms this interpretation. To it may be added this in *Romeo and Juliet* :

“ Is there no pity sitting in the clouds.

“ Which sees into the *bottom* of my grief?”

And this in *Measure for Measure* :

“ And it concerns me

“ To *look* into the *bottom* of my place.”

One of the phrases in the text is found in *Twelfth Night* :

“ She is the list of my voyage.”

The other [*the soul of hope*] occurs frequently in our author’s

author's plays, as well as in those of his contemporaries. Thus, in *A Midsummer Night's Dream*, we meet :

“ ——the soul of counsel.”

Again, in *Troilus and Cressida* :

“ ——the soul of love.”

So also, in Marlowe's *Lust's Dominion* :

“ ——Your desperate arm

“ Hath almost thrust quite through *the heart of hope.*”

MALONE.

59. *A comfort of retirement*——] A support to which we may have recourse. JOHNSON.

64. *The quality and hair of our attempt*] The *hair* seems to be the *complexion*, the *character*. The metaphor appears harsh to us, but, perhaps, was familiar in our author's time. We still say, something is *against the hair*, as *against the grain*, that is, against the natural tendency. JOHNSON.

In an old comedy call'd *The Family of Love*, I meet with an expression which very well supports Dr. Johnson's explanation :

“ —— They say, I am of the right *hair*, and indeed they may stand to't.”

Again, in *The Coxcomb*, by Beaumont and Fletcher :

“ —— since he will be

“ An ass against the *hair*.”

STEEVENS.

This word is used in the same sense in the old interlude of *Tom Taylor and his Wife*, 1598 :

“ But I bridled a colt of a contrarie *haire*.”

MALONE.

72. ———*we of the offering side*] All the latter editions read *offending*, but all the other copies which I have seen, from the first quarto to the edition of Rowe, read, *we of the off'ring side*. Of this reading the sense is obscure, and therefore the change has been made; but since neither *offering* nor *offending* are words likely to be mistaken, I cannot but suspect that *offering* is right, especially as it is read in the first copy of 1599, which is more correctly printed than any single edition, that I have yet seen, of a play written by Shakspeare.

The *offering side* may signify that party, which, acting in opposition to the law, strengthens itself only by *offers*; increases its numbers only by *promises*. The king can raise an army, and continue it by threats of punishment; but those, whom no man is under any obligation to obey, can gather forces only by *offers* of advantage: and it is truly remarked, that they, whose influence arises from *offers*, must keep danger out of sight.

The *offering side* may mean simply the *assailant*, in opposition to the *defendant*; and it is likewise true of him that *offers* war, or makes an invasion, that his cause ought to be kept clear from all objections.

JOHNSON.

89. ———*term of fear.*] Folio—dream of *fear*.

MALONE.

100. *The nimble-footed mad-cap prince of Wales,*] Shakspeare rarely bestows his epithets at random.—Stowe says of the Prince: “He was passing swift in running,

running, insomuch that he with two other of his lords, without hounds, bow, or other engine, would take a wild-duck, or doe, in a large park. STEEVENS.

103. *All furnish'd, all in arms,*

All plum'd like estridges, that with the wind

Bated like eagles.——] To bait with the wind

appears to me an improper expression. To bait is, in the style of falconry, to *beat the wing*, from the French *battre*, that is, to flutter in preparation for flight.

Besides, what is the meaning of *estridentes*, that baited with the wind like eagles? for the relative *that*, in the usual construction, must relate to *estridentes*.

Sir T. Hanmer reads :

All plum'd like estridentes, and with the wind

Baiting like eagles.

By which he has escaped part of the difficulty, but has yet left impropriety sufficient to make his reading questionable.

I read :

All furnish'd, all in arms,

All plum'd like estridentes that wing the wind,

Baited like eagles.

This gives a strong image. They were not only plum'd like estridentes, but their plumes fluttered like those of an estridge beating the wind with his wings. A more lively representation of young men ardent for enterprise, perhaps no writer has ever given. JOHNSON.

The following passage from *David and Bethsabe*, 1599, will confirm the supposition, that to bait is a phrase taken from falconry :

L iij

“ Where

“ Where all delights sat *baiting*, wing’d with thoughts,

“ Ready to nestle in her naked breast.”

Again, in Greene’s *Card of Fancy*, 1608:—“ made her check at the prey, *bate* at the lure,” &c.

I believe *estridges* never mount at all, but only run before the wind, opening their wings to receive its assistance in urging them forward. They are generally hunted on horseback, and the art of the hunter is to turn them from the gale, by the help of which they are too fleet for the swiftest horse to keep up with them. Writers on falconry often mention the *bathing* of hawks and eagles, as highly necessary for their health and spirits. I should have suspected a line to have been omitted, had not all the copies concurred in the same reading.

In the 22d song of Drayton’s *Polyolbion* is the same thought:

“ Prince Edward all in gold, as he great Jove had been :

“ The Mountfords *all in plumes*, like *estridges*, were seen.”

If any alteration were necessary, I would propose to read,

—————*that with* their wings

Bated like eagles—————

But the present words may stand. All birds, after *bathing*, (which almost all birds are fond of) spread out their wings to catch the wind, and flutter violently with them in order to dry themselves. This in the falconers’

falconers' language is called *bating*, and by Shakspeare, *bating with the wind*. It may be observed that birds never appear so lively and full of spirits, as immediately after *bathing*. STEEVENS.

I have little doubt that instead of *with*, some verb ought to be substituted here. Perhaps it should be *whisk*. The word is used by a writer of Shakspeare's age. *England's Helicon*, sign. 2.

“ This said, he *whisk'd* his particoloured wings.”

TYRWHITT.

104. *All plum'd like estridges, &c.*] All dressed like the prince himself, the *ostrich-feather* being the cognizance of the prince of Wales. GREY.

106. *Glittering in golden coats, like images;*] This alludes to the manner of dressing up images in the Romish churches on holy-days; when they are be-decked in robes very richly laced and embroidered. So, Spenser, *Fairie Queen*, b. i. ch. iii.

“ He was to weet a stout and sturdie thiefe

“ Wont to robbe churches of their ornaments,
&c.

“ The holy saints of their *rich vestiments*

“ He did disrobe,” &c.

STEEVENS.

110. *I saw young Harry——with his beaver on,*] We should read *beaver up*. It is an impropriety to say *on*: for the beaver is only the visiere of the helmet, which, let down, covers the face. When the soldier was not upon action he wore it *up*, so that his face might be seen, (hence Vernon says he *saw young Harry*, &c.) But when upon action, it was let down to cover and
secure

secure the face. Hence, in *The Second Part of Henry IV.* it is said :

“ Their armed slaves in charge, their *beavers*
down.”

WARBURTON.

There is no need of all this note ; for *beaver* may be a *helmet* ; or the prince, trying his armour, might wear his beaver down.

JOHNSON.

Beaver and *visiere* were two different parts of the helmet. The former part let down to enable the wearer to *drink*, the latter was raised up to enable him to see.

L.

111. *His cuisses on his thighs,——]* *Cuisses*, French, armour for the thighs.

POPE.

The reason why his *cuisses* are so particularly mentioned, I conceive to be, that his horsemanship is here praised, and the *cuisses* are that part of armour which most hinders a horseman's activity.

JOHNSON.

115. *To turn and wind a fiery Pegasus,]* This idea occurs in *Have with you to Saffron Walden, or Gabriel Harvey's Hunt is up, &c.* 1596 :——“ her hottest fury may be resembled the passing of a brave carriere by a *Pegasus*.”

STEEVENS.

117. *And witch the world——]* For bewitch, charm.

POPE.

128. *Harry to Harry shall, hot horse to horse——*

Meet, and ne'er part,——] This reading I have restored from the first edition. The edition in 1623, reads,

*Harry to Harry shall, not horse to horse,
Meet, and ne'er part.*

But

But the unexampled expression of *meeting to for meeting with*, or simply *meeting*, is yet left. The ancient reading is surely right.

JOHNSON.

153. ———*lieutenant Peto*———] This passage proves that Peto did not go with the prince.

JOHNSON.

156. ———*souc'd gurnet*.———] This is a dish mentioned in that very laughable poem called *The Counter-scuffle*, 1658 :

“ Stuck thick with cloves upon the back,

“ Well stuff'd with sage, and for the smack,

“ Daintily strew'd with pepper black,

“ *Souc'd gurnet.*”

Souc'd gurnet is an appellation of contempt very frequently employed in the old comedies. So, in Decker's *Honest Whore*, 1635 :

“ Punck ! you *souc'd gurnet* !”

Again, in the Prologue to *Wily Beguiled*, 1623 :

“ Out you *souced gurnet*, you wool fist !”

Among the Cotton MSS. is part of an old household book for the year 1594. See *Vesp.* F. xvi.

“ Supper. Paid for a *gurnard*, viii. d.”

STEEVENS.

163. ———*worse than a struck fowl, or a hurt wild-duck*.———] The repetition of the same image disposed Sir Thomas Hanmer, and after him Dr. Warburton, to read, in opposition to all the copies, a *struck deer*, which is indeed a proper expression, but not likely to have been corrupted. Shakspeare, perhaps, wrote a *struck sorrel*, which, being negligently read by a man not skilled in hunter's language, was easily changed to
struck

struck fowl. *Sorrel* is used in *Love's Labour's Lost* for a young *deer*; and the terms of the chase were, in our author's time, familiar to the ears of every gentleman.

JOHNSON.

One of the quartos and the folio read *struck fool*. This may mean a fool who had been hurt by the recoil of an over-loaded gun, which he had inadvertently discharged. *Fowl*, however, seems to have been the word designed by the poet, who might have thought an opposition between *fowl*, *i. e.* domestic birds and *wild-fowl*, sufficient on this occasion. He has almost the same expression in *Much Ado about Nothing*: "Alas poor *hurt fowl*! now will he creep into sedges."

STEEVENS.

165. ———*such toasts and butter*,——] This term of contempt is used in Beaumont and Fletcher's *Wit without Money*:

"They love young *toasts and butter*, Bow-bell suckers."

STEEVENS,

172. ———*younger sons to younger brothers*,——] Raleigh, in his *Discourse on War*, uses this very expression for men of desperate fortune and wild adventure. Which borrowed it from the other I know not, but I think the play was printed before the discourse.

JOHNSON.

Perhaps O. Cromwel was indebted to this speech, for the sarcasm which he threw out on the soldiers commanded by Hambden: "Your troops are most of them *old decayed serving men and tapsters*," &c.

STEEVENS.

174. ———*cankers of a calm world*,——] So, in the *Puritan*: “———*hatch'd and nourished in the idle calmness of peace*.” Again, in *Pierce Penniless his Supplication to the Devil*, 1595: “———*all the canker-wormes that breed on the rust of peace*.” STEEVENS.

———*ten times more dishonourably ragged, than an old, faced ancient*;———] *An old, fac'd ancient*, is an old standard mended with a different colour. It should not be written in one word, as *old* and *fac'd* are distinct epithets. To *face* a gown is to *trim it*; an expression at present in use. In our author's time the *facings* of gowns were always of a colour different from the stuff itself. So, in this play:

“To *face* the garment of rebellion

“With some fine colour.”

Again, in *Ram-alley or Merry Tricks*, 1611:

“Your tawny coats with greasy *facings* here.”

STEEVENS.

185. ———*gyves on*;———] *i. e.* shackles. POPE.
So, in the old Morality of *Hycke Scorner*:

“And I will go fetch a pair of *gyves*.”

Again:

“They be yeomen of the wrethe that be shackled
in *gyves*.” STEEVENS.

210. ———*good enough to toss*;———] That is, to toss upon a pike. JOHNSON.

249. ———*such great leading*———] Such conduct, such experience in martial business. JOHNSON.

294. *To sue his livery*,———] This is a law phrase belonging

belonging to the feudal tenures ; meaning to sue out the delivery or possession of his lands from the Court of Wards, which, on the death of any of the tenants of the crowns, seized their lands, 'till the heir *sued out his livery*. STEEVENS.

The *Court of Wards* did not exist till the 32d year of *K. Henry the Eighth*, before which time wardships were usually granted as court favours, to those who made suit for, and had interest enough to obtain them.

REMARKS.

300. *The more and less*——] *i. e.* the *greater* and the *less*. STEEVENS.

309. *Upon the naked shore, &c.*] In this whole speech he alludes again to some passages in *Richard the Second*.

JOHNSON.

325. *And, in the neck of that, &c.*] So, in *Painter's Palace of Pleasure*: “ Great mischiefes succedying one in anothers necke.”

HENDERSON.

——task'd *the whole state*.] *Task'd* is here used for *taxed* ; it was once common to employ these words indiscriminately. *Memoirs of P. de Commynes*, by Danert, folio, 4th edit. 1674, p. 136. “ Duke Philip, by the space of many years levied neither subsidies nor *tasks*.” Again, in Stephen Gosson's *School of Abuse*, 1579 : “ ——like a greedy surveiour being sent into Fraunce to govern the countrie, robbed them and spoyled them of all their treasure with unreasonable *taskes*.”

Again, in Holinshed, p. 422. “ There was a new and strange subsidie or *taske* granted to be levied for the king's use.”

STEEVENS.

336. *This head of safety ;—*] This army, from which I hope for protection. JOHNSON.

348. *—sealed brief.*] A *brief* is simply a letter. JOHNSON.

363. *—in the first proportion*] Whose quota was larger than that of any other man in the confederacy.

JOHNSON.

365. *—a rated sinew too,—*] So the first edition, *i. e.* accounted a strong aid. POPE.

A rated sinew signifies a strength on which we reckoned ; a help of which we made account.

JOHNSON.

The folio reads :

Who with them was rated firmly too.

STEEVENS.

ACT V.

ACT V.] It seems proper to be remarked, that in the editions printed while the author lived, this play is not broken into acts. The division which was made by the players in the first folio, seems commodious enough, but, being without authority, may be changed by any editor who thinks himself able to make a better. JOHNSON.

Line 2. *—busky hill !—*] *Busky* is woody. (*Bosquet* Fr.)

M

Fr.) Milton writes the word perhaps more properly,
bosky. STEEVENS.

5. ———to *his purposes*;] That is, to the sun's, to that which the sun portends by his unusual appearance. JOHNSON.

30. *Peace, chewet, peace,*] In an old book of cookery, printed in 1596, I find a receipt to make *chewets*, which, from their ingredients, seem to have been fat greasy puddings; and to these it is highly probable that the Prince alludes. Both the quartos and folio spell the word as it now stands in the text, and as I found it in the book already mentioned. So, in Bacon's *Nat. Hist.* "As for *chuets*, which are likewise minced meat, instead of butter and fat, it were good to moisten them partly with cream, or almond and pistachio milk," &c. It appears from a receipt in *The Forme of Cury*, a Roll of ancient English Cookery, compiled about A. D. 1390, by the Master Cook of K. Richard II. and published by Mr. Pegge, 8vo. 1780, that these *chewets* were fried in oil. See p. 83, of that work. Cotgrave's *Dictionary* explains the French word *goubelet*, to be a kind of round pie resembling our *chuet*. STEEVENS.

Peace, chewet! I believe means only: —"Be silent, *Jack-daw*." [So, *chouette* is interpreted by Cotgrave.] It is in reference to Falstaff's *impertinence*, and not his *fat*, that the Prince thus checks him. In Heywood's *Poems* the same word occurs:

"If he chyde, kepe your byll under wing muet,
"Chatting to chidyng is not worth a *chuet*."

HENLEY.

35. ———*my staff of office*———] See *Richard the Second*. JOHNSON.

57. ———*the injuries of a wanton time*;] *i. e.* the injuries done by king Richard in the wantonness of prosperity. MUSGRAVE.

61. *As that ungentle gull, the cuckow's bird,*] The cuckow's chicken, who, being hatched and fed by the sparrow, in whose nest the cuckow's egg was laid, grows in time able to devour her nurse. JOHNSON.

68. ———*we stand opposed, &c.*] We stand in opposition to you. JOHNSON.

73. ———*articulated*,] *i. e.* exhibited in articles. So, in *Daniel's Civil Wars, &c.* b. v.

“How to *articulate* with yielding wights.”

Again, in the *Spanish Tragedy*:

“To end those things *articulated* here.”

Again, in the *Valiant Welchman*, 1615:

“Drums, beat aloud!—I'll not *articulate*.”

STEEVENS.

75. *To face the garment of rebellion*

With some fine colour,—] This is an allusion to our ancient fantastick habits, which were usually *faced* or turned up with a colour different from that of which they were made. So, in the old *Interlude of Nature*, bl. let. no date:

“His hosen shall be freshly garded

“Wyth colours two or thre.”

STEEVENS.

77. ———*poor discontents*,] *Poor discontents* are *poor discontented people*, as we now say—*malecontents*. So, in *Marston's Malecontent*, 1604:

M ij

“What,

“What, play I well the free-breath’d *discontent*.”

MALONE.

89. ———*set off his head*——] *i. e.* taken from his account.

MUSGRAVE.

91. *More active-valiant, or more valiant-young,*] The same kind of gingle is in Sidney’s *Arcadia*:

“———*young-wise, wise-valiant*.”——

STEEVENS.

122. ———*and bestride me,*——] In the battle of Agincourt, Henry when king, did this act of friendship for his brother the duke of Gloucester.

STEEVENS.

127. Exit *Prince Henry*.] This exit is remarked by Mr. Upton.

JOHNSON.

141. ———*honour is a mere scutcheon,*——] This is very fine. The reward of brave actions formerly was only some honourable bearing in the shields of arms bestowed upon deservers. But Falstaff having said that *honour* often came not till after death, he calls it very wittily a *scutcheon*, which is the painted heraldry borne in funeral processions: and by *mere scutcheon* it is insinuated, that whether alive or dead, honour was but a name.

WARBURTON.

151. Suspicion, *all our lives, shall be stuck full of eyes*.] The same image of *suspicion* is exhibited in a Latin tragedy, called *Roxano*, written about the same time by Dr. William Alablaster.

JOHNSON.

Dr. Farmer, with great propriety, would reform the line as I have printed it. In all former editions, without regard to measure, it stood thus:

Suspicion,

Suspicion, *all our lives*, shall be stuck full of eyes.

All the old copies read—*supposition*. STEEVENS.

161. ———*an adopted name of privilege*———

A hare-brain'd Hotspur;——] The name of Hotspur will privilege him from censure. JOHNSON.

186. *And Westmoreland, that was engag'd*,——] *Engag'd* is delivered as an hostage. A few lines before, upon the return of Worcester, he orders Westmoreland to be dismissed. JOHNSON.

193. *How shew'd his tasking*?——] Thus the quarto

1598. The others, with the folio read—*talking*.

STEEVENS.

202. *By still dispraising praise, valu'd with you*:]

This foolish line is indeed in the folio of 1623, but it is evidently the player's nonsense. WARBURTON.

This line is not only in the first folio, but in all the editions before it, that I have seen. Why it should be censured as nonsense I know not. To vilify praise, compared or *valued* with merit superior to praise, is no harsh expression. There is another objection to be made. Prince Henry, in his challenge of Percy, had indeed commended him, but with no such hyperboles as might represent him above praise; and there seems to be no reason why Vernon should magnify the prince's candour beyond the truth. Did then Shakspeare forget the foregoing scene? or are some lines lost from the prince's speech? JOHNSON

204. *He made a blushing cital of himself*;] Mr. Pope observes that by *cital* is meant *taxation*; but I rather

think it means *recital*. The verb is used in that sense in the *Two Gentlemen of Verona*, act iv. sc. i.

“ ———for we *cite* our faults,

“ That they may hold excus'd our lawless lives.”

Again, in *K. Henry V.* act v. sc ii.

“ Whose want gives growth to imperfections

“ Which you have *cited*,” &c.

Again, in *Titus Andronicus*, act v.

“ ———I do digress too much,

“ *Citing* my worthless praise.”

COLLINS.

206. ———*he master'd*——] *i. e.* was master of.

STEEVENS.

214. *Of any prince, so wild, at liberty;——*] Of any prince that play'd such pranks, and was not confin'd as a madman.

JOHNSON.

The quartos 1598, 1599, and 1608, read—*so wild a libertie*. Perhaps the author wrote—*so wild a libertine*. Thus in *Antony and Cleopatra*:

“ *Tye up the libertine* in a field of feasts.”

STEEVENS.

226. *If life——*] Thus the old copies.

STEEVENS.

239. *Now—Esperance!——*] This was the word of battle on Percy's side. See Hall's *Chronicle*, folio 22.

POPE.

Esperance, or *Esperanza*, has always been the motto of the Percy family. *Esperance en Dieu* is the present motto of the duke of Northumberland, and has been long used by his predecessors. Sometimes it was expressed *Esperance ma Comforte*, which is still legible at

Alnwick

Alnwick castle, over the great gate. PERCY.

242. *For, heaven to earth,—*] *i. e.* One might wager heaven to earth. WARBURTON.

255. *I was not born a yielder, thou proud Scot;*] The folio reads,

I was not born to yield, thou haughty Scot.

MALONE.

265. *Semblably furnish'd—*] *i. e.* in resemblance, alike. This word occurs in the *Devil's Charter*, 1607:

“*So, semblably doth he with terror strike.*”

Again, in *The Case is Alter'd*, by Ben Jonson, 1609:

“*Semblably prisoner to your general.*”

Again, in the 22d song of Drayton's *Polyolbion*:

“*The next, Sir Walter Blunt, he with three others slew,*

“*All armed like the king, which he dead sure accounted;*

“*But after when he saw the king himself remounted,*

“*This hand of mine, quoth he, four kings this day have slain,*

“*And swore out of the earth he thought they sprang again.*” STEEVENS.

266. *A fool go with thy soul, whither it goes!*] The old copies read: *Ah, fool, go with thy soul, &c.* but this appears to be nonsense. I have ventured to omit a single letter, as well as to change the punctuation, on the authority of the following passage in the *Merchant of Venice*:

“*With*

“ With one fool’s head I came to woo,

“ But I go away with two.”

Again, more appositely in *Promos and Cassandra*, 1578:

“ Go, and a knave with thee.”

See a note on *Timon*, act v. sc. ii.

STEEVENS.

275. ———shot-free at London,——] A play upon *shot*, as it means the part of a reckoning, and a missive weapon discharged from artillery. JOHNSON.

So, in *Aristippus, or the Jovial Philosopher*, 1630:

“ ———the best *shot* to be discharged is the tavern bill; the best alarum is the sounding of healths.” Again, in *The Play of the Four Ps*, 1569:

“ Then after your drinking, how fall ye to winking?
ing?

“ Sir, after drinking, while the *shot* is tinkling.”

Again, Heywood in his *Epigrams on Proverbs*:

“ And it is yll commynge, I have heard say,

“ To the end of a *shot*, and beginnyng of a fray.”

STEEVENS.

278. ———*Here’s no vanity!*——] In our author’s time the negative, in common speech, was used to design, ironically, the excess of a thing. Thus, Ben Jonson, in *Every Man in his Humour*, says:

“ O here’s *no foppery!*

“ ’Death, I can endure the stocks better.”

Meaning, as the passage shews, that the *foppery* was excessive. And so in many other places. But the Oxford editor, not apprehending this, has it altered to —*there’s vanity!*

WARBURTON.

I am

I am in doubt whether this interpretation, though ingenious and well supported, is true. The words may mean, here is real honour, *no vanity*, or *no empty appearance*. JOHNSON.

I believe Dr. Warburton is right: the same ironical kind of expression occurs in *The Mad Lover* of Beaumont and Fletcher:

“ ————— Here’s *no villany*!

“ I am glad I came to the hearing.”

Again, in Ben Jonson’s *Tale of a Tub*:

“ Here was *no subtile device* to get a wench!”

Again, in the first part of *Jeronimo*, &c. 1605:

“ Here’s *no fine villany*! no damned brother!”

STEEVENS.

290. ——— *Turk Gregory never did such deeds in arms,*] Meaning Gregory the Seventh, called Hildebrand. This furious friar surmounted almost invincible obstacles to deprive the emperor of his right of investiture of bishops, which his predecessors had long attempted in vain. Fox, in his history, hath made Gregory so odious, that I don’t doubt but the good Protestants of that time were well pleased to hear him thus characterized, as uniting the attributes of their two great enemies, the Turk and Pope, in one. WARBURTON.

291. ——— *I have paid Percy, I have made him sure.*

P. Henry. *He is, indeed; and, &c.*] *Sure* has two significations; *certainly disposed of*, and *safe*. Falstaff uses it in the *former* sense, the Prince replies to it in the *latter*. STEEVENS.

299. —sack a city,] A quibble on the word *sack*.

JOHNSON.

The same quibble may be found in *Aristippus, or the Jovial Philosopher*, 1630: “——it may justly seem to have taken the name *sack* from the *sacking* of cities.”

STEEVENS.

——a bottle of sack.] The same comick circumstance occurs in the ancient *Interlude of Nature*, (written long before the time of Shakspeare) bl. let. no date:

“ *Glotony*. We shall have a warefare it ys told me.

“ *Man*. Ye; where is thy harnes?

“ *Glotony*. Mary, here may ye se,

“ Here ys harnes inow.

“ *Wrath*. Why hast thou none other harnes but thys?

“ *Glotony*. What the devyll harnes should I mys,

“ Without it be a *bottell*?

“ Another *bottel* I wyll go purvey,

“ Lest that drynk be scarce in the way,

“ Or happely none to sell.”

STEEVENS.

301. *If Percy be alive, I'll pierce him.*——] I take the conceit to be this. To *pierce* a vessel is to *tap* it. Falstaff takes up his bottle which the prince had tossed at his head, and being about to animate himself with a draught, cries: *if Percy be alive, I'll pierce him*, and so draws the cork. I do not propose this with much confidence.

JOHNSON.

Ben Jonson has the same quibble in his *New Inn*, act iii.

“ Sir *Pierce* anon will *pierce* us a new hogshead.”

I believe

I believe Falstaff makes this boast that the prince may hear it; and continues the rest of the speech in a lower accent, or when he is out of hearing. Shakspeare has the same play on words in *Love's Labour's Lost*, act iv. sc. ii. STEEVENS.

303. —a carbonado of me,——] A carbonado is a piece of meat cut cross-wise for the gridiron.

JOHNSON.

So, in the *Spanish Gypsie*, by Middleton and Rowley, 1653 :

“ Carbonado thou the old rogue my father,——

“ While you slice into sollops the rusty gammon his man.” STEEVENS.

307. —thou bleed'st too much :——] History says, the Prince was wounded in the eye by an arrow.

STEEVENS.

326. I saw him hold lord Percy at the point,

With lustier maintenance than I did look for, &c.]

So, in Holinshed, p. 759. “——the earle of Richmond withstood his violence, and kept him at the sword's point without advantage, longer than his companions either thought or judged.” STEEVENS.

354. Thou hast redeem'd thy lost opinion ;] i. e. thy lost reputation ; for in that sense the word was then used. So in Beaumont and Fletcher's *Thierry and Theodoret* :

“ What opinion will the managing

“ Of this affair bring to my wisdom ! my invention

“ Tickles with apprehension on't !”

386. ———those proud titles thou hast won of me ;
 They wound my thoughts,————
 But thought's the slave of life, and life time's fool ;
 And time————

Must have a stop.——] Hotspur in his last moments endeavours to console himself. The glory of the prince wounds his thoughts ; but thought, being dependent on life, must cease with it, and will soon be at an end. Life, on which thought depends, is itself of no great value, being the fool and sport of time ; of time, which with all its dominion over sublunary things, must itself at last be stopped. JOHNSON.

Hotspur alludes to the *Fool* in our ancient Moralities. The same allusion occurs in *Measure for Measure* and *Love's Labour's Lost*. STEEVENS.

395. *Ill-weav'd ambition, &c.*] A metaphor taken from cloth, which shrinks when it is ill-weav'd, when its texture is loose. JOHNSON.

397. *A kingdom, &c.*]

“ *Carminibus confide bonis—jacet ecce Tibullus ;*

“ *Vix manet e toto parva quod urna capit.*” Ovid.

JOHNSON.

403. *But let my favours hide thy mangled face ;*] He covers his face with a scarf, to hide the ghastliness of death. JOHNSON.

407. ———*ignomy*——] So this word was formerly written. Thus in *Troilus and Cressida*, act v. sc. iii.

“ Hence, broker, lacquey, *ignomy* and shame.”

REED.

415. ———*Many dearer*———] Many of greater value.

JOHNSON.

419. ———*to powder me*,———] To *powder* is to salt.

JOHNSON.

447 ———*a double man* ;———] *i. e.* I am not Falstaff and Percy together, though having Percy on my back, I seem double.

JOHNSON.

461. ———*I gave him this wound in the thigh* :———]

The very learned lord Lyttelton observes, that Shakspeare has applied an action to *Falstaff*, which William of Malmsbury tells us was really done by one of the Conqueror's knights to the body of king Herold. I do not however believe that Lord Lyttelton supposed Shakspeare to have read this old Monk. The story is told likewise by Matthew Paris and Matthew of Westminster ; and by many of the English Chroniclers, Stowe, Speed, &c. &c.

FARMER.

492. *The noble Scot*,———] The old copies bestow this epithet both on Percy and Douglas.

STEEVENS.

Here Mr. Pope inserts the following speech from the quartos :

“*Lan.* I thank your grace for this high courtesy,

“Which I shall give away immediately.”

But Dr. Johnson judiciously supposes it to have been rejected by Shakspeare himself.

STEEVENS.

Mr. TOLLET's *Opinion concerning the MORRIS DANCERS upon his Window.*

THE celebration of May-day, which is represented upon my window of painted glass, is a very ancient custom, that has been observed by noble and royal personages, as well as by the vulgar. It is mentioned in Chaucer's *Court of Love*, that early on May-day "furth goth al the court both most and lest, to fetch the flouris fresh, and braunch, and blome." Historians record, that in the beginning of his reign, Henry the Eighth with his courtiers "rose on May-day very early to fetch May or green boughs; and they went with their bows and arrows shooting to the wood." Stowe's *Survey of London* informs us, that "every parish there, or two or three parishes joining together, had their Mayings; and did fetch in May-poles, with diverse warlike shews, with good archers, Morris Dancers, and other devices for pastime all the day long. Shakspeare* says, it was, "impossible to make the people sleep on May morning; and that they rose early to observe the rite of May." The court of king James the First, and the populace, long preserved the observance of the day, as Spelman's *Glossary* remarks under the word, Maiuma.

Better judges may decide, that the institution of this festivity originated from the Roman Floralia, or from

* *Henry VIII.* act v. scene 3. and *Midsummer Night's Dream*, act iv. scene 1.

the Celtick la Beltine, while I conceive it derived to us from our Gothick ancestors. *Olaus Magnus de Gentibus Septentrionalibus*, lib. xv. c. 8. says, “that after their long winter, from the beginning of October to the end of April, the northern nations have a custom to welcome the returning splendor of the sun with dancing, and mutually to feast each other, rejoicing that a better season for fishing and hunting was approached.” In honour of May-day the Goths and southern Swedes had a mock battle between summer and winter, which ceremony is retained in the Isle of Man, where the Danes and Norwegians had been for a long time masters. It appears from Holinshed's *Chronicle*, vol. iii. p. 314, or in the year 1306, that, before that time, in country towns the young folks chose a summer king and queen for sport to dance about May-poles. There can be no doubt but their majesties had proper attendants, or such as would best divert the spectators; and we may presume, that some of the characters varied, as fashions and customs altered. About half a century afterwards, a great addition seems to have been made to the diversion by the introduction of the Morris or Moorish dance into it, which, as Mr. Peck, in his *Memoirs of Milton*, with great probability conjectures, was first brought into England in the time of Edward III. when John of Gaunt returned from Spain, where he had been to assist Peter king of Castile against Henry the Bastard. “This dance,” says Mr. Peck, “was usually performed abroad by an

equal number of young men, who danced in their shirts with ribbands and little bells about their legs. But here in England they have always an odd person besides, being a * boy dressed in a girl's habit, whom they call Maid Marian, an old favourite character in the sport." "Thus," as he observes in the words of † Shakspeare, "they made more matter for a May morning: having as a pancake for Shrove-Tuesday, a Morris for May-day."

We are authorized by the poets, Ben Jonson and Drayton, to call some of the representations on my window Morris Dancers, though I am uncertain whether it exhibits one Moorish personage; as none of them have black or tawny faces, nor do they brandish swords ‡ or staves in their hands, nor are they in their shirts adorned with ribbons. We find in *Olaus Magnus*,

* It is evident from several authors, that Maid Marian's part was frequently performed by a young woman, and often by one as I think, of unsullied reputation. Our Marian's deportment is decent and graceful.

† *Twelfth Night*, act iii. scene 4. *All's Well that ends Well*, act ii. scene 2.

‡ In the Morisco the dancers held swords in their hands with the points upward, says Dr. Johnson's note in *Antony and Cleopatra*, act iii. scene 9. The Goths did the same in their military dance, says *Olaus Magnus*, lib. xv. c. 23. Haydocke's translation of *Lomazzo on Painting*, 1598, book ii. p. 54, says, "there are other actions of dancing used, as of those who are represented with weapons in their hands going round in a ring, capering skilfully, *shaking their weapons* after the manner of the Morris, with divers actions of meeting," &c. "Others hanging Morris bells upon their ankles."

that

that the northern nations danced with brass bells about their knees, and such we have upon several of these figures, who may perhaps be the original English performers in a May-game before the introduction of the real Morris dance. However this may be, the window exhibits a favourite diversion of our ancestors in all its principal parts. I shall endeavour to explain some of the characters, and in compliment to the lady, I will begin the description with the front rank, in which she is stationed. I am fortunate enough to have Mr. Steevens think with me, that figure 1 may be designed for the Bavian fool, or the fool with the slabbering bib, as Bavon in Cotgrave's *French Dictionary*, means a bib for a slabbering child; and this figure has such a bib, and a childish simplicity in his countenance. Mr. Steevens refers to a passage in Beaumont and Fletcher's play of *The Two Noble Kinsmen*, by which it appears that the Bavian in the Morris dance was a tumbler, and mimicked the barking of a dog. I apprehend that several of the Morris dancers on my window tumbled occasionally, and exerted the chief feat of their activity, when they were aside the May-pole; and I apprehend the jigs, horn-pipes, and the hay were their chief dances.

It will certainly be tedious to describe the colours of the dresses, but the task is attempted upon an intimation, that it might not be altogether unacceptable. The Bavian's cap is red faced with yellow, his bib yellow, his doublet blue, his hose red, and his shoes black.

Figure 2 is the celebrated Maid Marian, who, as queen of May, has a golden crown on her head, and in her left hand a flower, as the emblem of summer. The flower seems designed for a red pink, but the pointals are omitted by the engraver, who copied from a drawing with the like mistake. *Olaus Magnus* mentions the artificial rising of flowers for the celebration of May-day; and the supposition of the like * practice here will account for the queen of May having in her hand any particular flower before the season of its natural production in this climate. Her vesture was once fashionable in the highest degree. It was anciently the custom for maiden ladies to wear their † hair dishevelled at their coronations, their nuptials, and perhaps on all splendid solemnities. Margaret, the eldest daughter of Henry VII. was married to James, king of Scotland, with the crown upon her head: her hair hanging down. Betwixt the crown and the hair was a very rich coif, hanging down behind, the whole length of the body.—This single example sufficiently explains the dress of Marian's head. Her coif is purple, her surcoat blue, her cuffs white, the skirts of her robe yellow, the sleeves of a carnation colour, and

* Markham's translation of Heresbatch's Husbandry, 1631, observes, "that gilliflowers, set in pots and carried into vaults or cellars, have flowered all the winter long, through the warmth of the place."

† Leland's *Collectanea*, 1770, vol. iv. p. 219, 293, vol. v. p. 332, and Holinshed, vol. iii. p. 801, 931; and see Capilli in Spelman's *Glossary*.

her

her stomacher red with a yellow lace in cross bars. In Shakspeare's play of *Henry VIII.* Anne Bullen at her coronation is *in her hair*, or as Holinshed says, "her hair hanged down," but on her head she had a coif with a circlet about it full of rich stones.

Figure 3 is a friar in the full clerical tonsure, with the chaplet of white and read beads in his right hand; and expressive of his professed humility, his eyes are cast upon the ground. His corded girdle, and his russet habit, denote him to be of the Franciscan order, or one of the grey friars, as they were commonly called from the colour of their apparel, which was a russet or a brown russet, as Holinshed, 1586, vol. iii. p. 789, observes. The mixture of colours in his habit may be resembled to a grey cloud, faintly tinged with red by the beams of the rising sun, and streaked with black; and such perhaps was Shakspeare's Aurora, or "the morn in russet mantle clad." *Hamlet*, act i. scene 1. The friar's stockings are red, his red girdle is ornamented with a golden twist, and with a golden tassel. At his girdle hangs a wallet for the reception of provision, the only revenue of the mendicant orders of religious, who were named Walleteers or Budget-bearers. It was customary in former times for the priest* and people in procession to go to some adjoin-

* See *Mail inductio* in Cowel's *Law Dictionary*. When the parish priests were inhibited by the diocesan to assist in the May-games, the Franciscans might give attendance, as being exempted from episcopal jurisdiction.

ing wood on May-day morning, and return in a sort of triumph with a May-pole, boughs, flowers, garlands, and such like tokens of the spring; and as the grey-friars were held in very great esteem, perhaps on this occasion their attendance was frequently requested. Most of Shakspeare's friars are Franciscans. Mr. Steevens ingeniously suggests, that as Marian was the name of Robin Hood's beloved mistress, and as she was the queen of May, the Morris friar was designed for friar Tuck, chaplain to Robin Huid, king of May; as Robin Hood is stiled in Sir David Dalrymple's extracts from the book of the *Universal Kirk*, in the year 1576.

Figure 4 has been taken to be Marian's gentleman-usher. Mr. Steevens considers him as Marian's paramour, who in delicacy appears uncovered before her: and as it was a custom for betrothed persons to wear some mark for a token of their mutual engagement, he thinks that the cross-shaped flower on the head of this figure, and the flower in Marian's hand, denote their espousals or contract. Spenser's *Shepherd's Calendar*, April, specifies the flowers worn of paramours to be the pink, the purple columbine gilliflowers, carnations, and sops in wine. I suppose the flower in Marian's hand to be a pink, and this to be a stock-gilliflower, or the Hesperis, dame's violet, or queen's gilliflower; but perhaps it may be designed for an ornamental ribbon. An eminent botanist apprehends the flower upon the man's head to be an *Epimedium*.

Many

Many particulars of this figure resemble Absolon, the parish clerk in Chaucer's *Miller's Tale*, such as his curled and golden hair, his kirtle of watchet, his red hose, and Paul's windows corvin on his shoes, that is, his shoes pinked and cut into holes like the windows of St. Paul's ancient church. My window plainly exhibits upon his right thigh a yellow scrip or pouch, in which he might, as treasurer to the company, put the collected pence, which he might receive, though the cordelier must, by the rules of his order, carry no money about him. If this figure should not be allowed to be a parish clerk, I incline to call him Hocus Pocus, or some juggler attendant upon the master of the hobby-horse, as "faire de tours de (jouer de la) gibeciere," in Boyer's French Dictionary, signifies to play tricks by virtue of Hocus Pocus. His red stomacher has a yellow lace, and his shoes are yellow. Ben Jonson mentions, "Hokos Pokos in a juggler's jerkin," which Skinner derives from kirtlekin; that is, a short kirtle; and such seems to be the coat of this figure.

Figure 5 is the famous hobby-horse, who was often forgotten or disused in the Morris dance, even after Maid Marian, the friar, and the fool, were continued in it, as is intimated by Ben * Jonson's masque of the
Meta-

* Vol. vi. p. 93. of Whalley's edition, 1756.

"Clo. They should be Morris dancers by their gingle, but they have no napkins.

"Coc. No, nor a hobby-horse.

"Clo.

Metamorphosed Gipsies, and in his *Entertainment of the Queen and Prince at Althorpe*. Our hobby is a spirited horse of pastboard in which the master * dances, and displays tricks of legerdemain, such as the threading of the needle, the mimicking of the whigh-hie, and the daggers in the nose, &c. as Ben Jonson, edit. 1756, vol. i. p. 171, acquaints us, and thereby explains the swords in the man's cheeks. What is stuck in the horse's mouth I apprehend to be a ladle ornamented with a ribbon. Its use was to receive the spectators' pecuniary donations. The crimson foot-cloth, fretted with gold, the golden bit, the purple bridle with a golden tassel, and studded with gold; the man's purple mantle with a golden border, which is latticed with purple, his golden crown, purple cap with a red feather, and with a golden knop, induce me to think him to be the king of May; though he now appears as a juggler and a buffoon. We are to recollect the simplicity of ancient times, which knew not polite literature, and delighted in jesters, tumblers, jugglers, and pantomimes. The emperor Lewis the Debonair not only sent for such actors upon great festivals, but out

“*Clo.* Oh, he's *often* forgotten, that's no rule; but there is no Maid Marian nor friar amongst them, which is the surer mark.”

Vol. v. p. 211:

“But see, the hobby-horse is forgot.

“Fool, it must be your lot,

“To supply his want with faces,

“And some other buffoon graces.”

* Dr. Plot's *History of Staffordshire*, p. 434, mentions a dance by a hobby-horse and six others.

of

of complaisance to the people was obliged to assist at their plays, though he was averse to publick shews. Queen Elizabeth was entertained at Kenelworth with Italian tumblers, Morris dancers, &c. The colour of the hobby-horse is a reddish white, like the beautiful blossom of a peach-tree. The man's coat or doublet is the only one upon the window that has buttons upon it, and the right side of it is yellow, and the left red. Such a particoloured *jacket, and hose in the like manner, were occasionally fashionable from Chaucer's days to Ben Jonson's, who, in Epigram 73, speaks of a "partie-per-pale picture, one half drawn in solemn Cyprus, the other cobweb-lawn."

Figure 6 seems to be a clown, peasant, or † yeoman, by his brown visage, notted hair, and robust limbs. In Beaumont and Fletcher's play of *The Two Noble Kinsmen*, a clown is placed next to the Bavian fool in the Morris dance; and this figure is next to him on the file or in the downward line. His bonnet is red, faced with yellow, his jacket red, his sleeves yellow, striped across or rayed with red, the upper part of his hose is like the sleeves, and the lower part is a coarse deep purple, his shoes red.

* Holinshed, 1586, vol. iii. p. 326, 805, 812, 844, 963. Whalley's edition of Ben Jonson, vol. vi. p. 248. Stowe's *Survey of London*, 1720, book, v. p. 164. 166. Urry's *Chaucer*, p. 198.

† So, in Chaucer's *Canterbury Tales*, the yeoman is thus described:

"A nott hede had he, with a brown visage."

Again, in the *Widow's Tears*, by Chapman, 1612: "—your not-headed country gentleman."

Figure 7, by the superior neatness of his dress, may be a franklin or a gentleman of fortune. His hair is curled, his bonnet purple, his doublet red with gathered sleeves, and his yellow stomacher is laced with red. His hose red, striped across or rayed with a whitish brown, and spotted brown. His codpiece is yellow, and so are his shoes.

Figure 8, the May-pole is painted yellow and black in spiral lines. Spelman's *Glossary* mentions the custom of erecting a tall May-pole painted with various colours. Shakspeare in the play of *A Midsummer Night's Dream*, act iii. sc. 2. speaks of a painted May-pole. Upon our pole are displayed St. George's red cross or the banner of England, and a white pennon or streamer emblazoned with a red cross, terminating like the blade of a sword, but the delineation thereof is much faded. It is plain however from an inspection of the window, that the upright line of the cross, which is disunited in the engraving, should be continuous *. Keysler, in p. 78, of his *Northern and*

* St. James was the apostle and patron of Spain, and the knights of his order were the most honourable there; and the ensign that they wore, was white, charged with a red cross in the form of a sword. The pennon or streamer upon the May-pole seems to contain such a cross. If this conjecture be admitted, we have the banner of England and the ensign of Spain upon the May-pole; and perhaps from this circumstance we may infer, that the glass was painted during the marriage of King Henry VIII. and Katharine of Spain. For an account of the ensign of the knights of St. James, see Ashmole's *Hist. of the Order of the Garter*, and Mariana's *Hist. of Spain*.

Celtic

Celtic Antiquities, gives us perhaps the original of May-poles; and that the French used to erect them, appears also from Mezeray's *History of their King Henry IV.* and from a passage in Stowe's *Chronicle* in the year 1560. Mr. Theobald and Dr. Warburton acquaint us, that the May-games, and particularly some of the characters in them, became exceptionable to the puritanical humour of former times. By an ordinance of the Rump Parliament, in April 1644, all May-poles were taken down and removed by the constables and church-wardens, &c. After the Restoration they were permitted to be erected again. I apprehend they are now generally unregarded and unfrequented; but we still on May-day adorn our doors in the country with flowers, and the boughs of birch, which tree was especially honoured on the same festival by our Gothick ancestors.

To prove figure 9 to be Tom the Piper, Mr. Steevens has very happily quoted these lines from Drayton's third Eclogue :

“ Myself above Tom Piper to advance,
 “ Who so bestirs him in the Morris-dance
 “ For penny wage.”

His tabour, tabour stick, and pipe, attest his profession; the feather in his cap, his sword, and silver-tinctured shield, may denote him to be a squire minstrel, or a minstrel of the superior order. Chaucer, 1721, p. 181. says: “Minstrels used a red hat.” Tom Piper's bonnet is red, faced or turned up with
 O yellow,

yellow, his doublet blue, the sleeves blue, turned up with yellow, something like red muffetees at his wrists, over his doublet is a red garment, like a short cloak with arm holes, and with a yellow cape, his hose red, and garnished across, and perpendicularly on the thighs, with a narrow yellow lace. This ornamental trimming seems to be called gimp-thigh'd, in Grey's edition of *Butler's Hudibras*; and something almost similar occurs in *Love's Labour's Lost*, act iv. sc. 2. where the poet mentions, "Rhimes are guards on wanton Cupid's hose." His shoes are brown.

Figures 10 and 11 have been thought to be Flemings or Spaniards, and the latter a Morisco. The bonnet of figure 10 is red, turned up with blue, his jacket red, with red sleeves down the arms, his stomacher white, with a red lace, his hose yellow, striped across or rayed with blue, and spotted blue, the under part of his hose blue, his shoes are pinked, and they are of a light colour. I am at a loss to name the pennant-like slips waving from his shoulders, but I will venture to call them side-sleeves or long-sleeves, slit into two or three parts. The poet Hocclive, or Occleve, about the reign of Richard the Second, or of Henry the Fourth, mentions side-sleeves of pennyless-grooms, which swept the ground; and do not the two following quotations infer the use or fashion of two pair of sleeves upon one gown or doublet? It is asked in the appendix to Bulwer's *Artificial Changeling*:
 "What use is there of any other than arming sleeves,
 which

which answer the proportion of the arm?" In *Much Ado about Nothing*, act iii. sc. 4. a lady's gown is described with down-sleeves, and side-sleeves, that is, as I conceive it, with sleeves down the arms, and with another pair of sleeves, slit open before from the shoulder to the bottom, or almost to the bottom, and by this means unsustained by the arms and hanging down by her sides to the ground or as low as her gown. If such sleeves were slit downwards into four parts, they would be quartered; and Holinshed says: "that at a royal mummary, Henry VIII. and fifteen others appeared in Almain jackets, with long quartered sleeves;" and I consider the bipartite, or tripartite sleeves of figures 10 and 11 as only a small variation of that fashion. Mr. Steevens thinks the winged sleeves of figures 10 and 11 are alluded to in Beaumont and Fletcher in the *Pilgrim*:

———"That fairy rogue that haunted me

"He has sleeves like dragon's wings."

And he thinks that from these perhaps the fluttering streamers of the present Morris dancers in Sussex may be derived. Markham's *Art of Angling*, 1635, orders the anglers' apparel to be "without hanging sleeves, waving loose, like sails."

Figure 11 has upon his head a silver coronet, a purple cap with a red feather, and with a golden knop. In my opinion he personates a nobleman, for I incline to think that various ranks of life were meant to be represented upon my window. He has a post of ho-

O ij

nour,

nour, or, “a station in the valued * file, which here seems to be the middle row, and which, according to my conjecture, comprehends the queen, the king, the May-pole, and the nobleman. The golden crown upon the head of the master of the hobby-horse denotes pre-eminence of rank over figure 11, not only by the greater value of the † metal, but by the superior number of points raised upon it. The shoes are blackish, the hose red, striped across, or rayed with brown or with a darker red, his cod-piece yellow, his doublet yellow, with yellow side-sleeves, and red arming sleeves, or down-sleeves. The form of his doublet is remarkable. There is great variety in the dresses and attitudes of the Morris dancers on the window, but an ocular observation will give a more accurate idea of this and of other particulars, than a verbal description.

Figure 12 is the counterfeit fool, that was kept in the royal palace, and in all great houses, to make sport for the family. He appears with all the badges of his office; the bauble in his hand, and a coxcomb hood with asses ears on his head. The top of the hood rises into the form of a cock's neck and head, with a bell at the latter; and Minshew's *Dictionary*, 1627, under

* The right hand file is the first in dignity and account, or in degree of value, according to count Mansfield's *Directions of War*, 1624.

† The ancient kings of France wore gilded helmets; the dukes and counts wore silvered ones. See Selden's *Titles of Honour for the raised points of Coronets*.

the word *cox's-comb*, observes, that “natural idiots and fools have [accustomed] and still do accustome themselves to weare in their cappes cocke’s feathers or a hat with a necke and a head of a cocke on the top, and a bell thereon,” &c. His hood is blue, guarded or edged with yellow at its scalloped bottom, his doublet is red, striped across or rayed with a deeper red, and edged with yellow, his girdle yellow, his left side hose yellow, with a red shoe, and his right side hose blue, soled with red leather. Stowe’s *Chronicle*, 1614, p. 899, mentions a pair of cloth-stockings soled with white leather, called “cashambles,” that is, “*Chausses semellés de cuir*,” as Mr. Anstis, on the *Knighthood of the Bath*, observes. The fool’s bauble and the carved head with asses ears upon it are all yellow. There is in *Olaus Magnus*, 1555, p. 524, a delineation of a fool, or jester, with several bells upon his habit, with a bauble in his hand, and he has on his head a hood with asses ears, a feather, and the resemblance of the comb of a cock. Such jesters seem to have been formerly much caressed by the northern nations, especially in the court of Denmark; and perhaps our ancient *joculator regis* might mean such a person.

A gentleman of the highest class in historical literature apprehends, that the representation upon my window is that of a Morris dance procession about a May-pole; and he inclines to think, yet with many doubts of its propriety in a modern painting, that the

personages in its rank in the boustrophedon form. By this arrangement, says he, the piece seems to form a regular whole, and the train is begun and ended by a fool in the following manner? figure 12 is the well-known fool; figure 11 is a Morisco, and figure 10 a Spaniard, persons peculiarly pertinent to the Morris dance; and he remarks that the Spaniard obviously forms a sort of middle term betwixt the Moorish and the English characters, having the great fantastical sleeve of the one, and the laced stomacher of the other. Figure 9 is Tom the Piper. Figure 8 the May-pole. Then follow the English characters, representing, as he apprehends, the five great ranks of civil life; figure 7 is the franklin or private gentleman. Figure 6 is a plain churl or villane. He takes figure 5, the man within the hobby-horse, to be perhaps a Moorish king, and from many circumstances of superior grandeur plainly pointed out as the greatest personage of the piece, the monarch of the May, and the intended consort of our English Maid Marian. Figure 4 is a nobleman. Figure 3 the friar, representative of all the clergy. Figure 2 is Maid Marian, queen of May. Figure 1, the lesser fool closes the rear.

My description commences where this concludes, or I have reversed this gentleman's arrangement, by which in either way the train begins and ends with a fool; but I will not assert that such a disposition was designedly observed by the painter.

With regard to the antiquity of the painted glass
there

there is no memorial or traditional account transmitted to us ; nor is there any date in the room but this, 1621, which is over a door, and which indicates in my opinion the year of building the house. The book of *Sports, or lawful Recreation upon Sunday after Evening-prayers, and upon Holy-days*, published by king James in 1618, allowed May-games, Morris dances, and the setting up of May-poles ; and, as Ben Jonson's *Masque of the Metamorphosed Gypsies* intimates, that Maid Marian, and the friar, together with the often forgotten hobby-horse, were sometimes continued in the Morris dance as late as the year 1621. I once thought that the glass might be stained about that time ; but my present objections to this are the following ones. It seems from the prologue to the play of *Henry VIII.* that Shakspeare's fools should be dressed " in a long motley coat, guarded with yellow ;" but the fool upon my window is not so habited ; and he has upon his head a hood, which I apprehend might be the coverture of the fool's head before the days of Shakspeare, when it was a cap with a comb like a cock's, as both Dr. Warburton and Dr. Johnson assert, and they seem justified in doing so from king Lear's fool giving Kent his cap, and calling it his coxcomb. I am uncertain, whether any judgment can be formed from the manner of spelling the inscribed inscription upon the May-pole, upon which is displayed the old banner of England, and not the union flag of Great Britain, or St. George's red cross and St. Andrew's white cross joined together, which was ordered by king James, in 1606, as Stowe's
Chronicle

Chronicle certifies. Only one of the doublets has buttons, which I conceive were common in queen Elizabeth's reign ; nor have any of the figures ruffs, which fashion commenced in the latter days of Henry VIII. and from their want of beards also I am inclined to suppose they were delineated before the year 1535, when king " Henry VIII. commanded all about his court to poll their heads, and caused his own to be polled, and his beard to be knotted, and no more shaven." Probably the glass was painted in his youthful days, when he delighted in May-games, unless it may be judged to be of much higher antiquity by almost two centuries.

Such are my conjectures upon a subject of much obscurity ; but it is high time to resign it to one more conversant with the history of our ancient dresses.

TOLLET.

THE END.



Reasons for Printing this WORK, and Observations on it's Propriety.

In the first Place, The Publisher is ambitious of producing a Work which may attract the admiration of all Europe, in hopes of deriving a proportionate share of reputation and advantage to himself; he, therefore, fixes on our immortal Dramatic Bard.

Secondly, A polite and well-informed Class of Readers having declared it as their opinion, that SHAKSPEARE has been *illucidated* into *obscurity*, suggested first the design of printing his Plays, *entire, cleared* from the incumbrance and interruption of Notes.—The text of Dr. JOHNSON, and Mr. STEEVENS, is consequently preferred, which, as Mr. MALONE observes, seems now, indeed, *finally settled*, by a diligent collation of all the old copies hitherto discovered, and the judicious restoration of ancient readings.—The rejection of all Notes, *from the page of the Text*, is even approved by Dr. JOHNSON himself, who says, that “The reader is seldom pleased to find his
“opinion anticipated—it is natural to delight more in what we find,
“or make, than in what we receive.—Judgment, like other facul-
“ties, is improved by practice, and its advancement is hindered by
“submission to dictatorial decisions.”

In order to obviate every possible objection, and to accommodate this Edition to the taste of every reader—the *Prefaces, Introductions, Advertisements*—the *historical and literary information* of every Editor of SHAKSPEARE, of which there have not been less than *eight*, as well as the Notes and critical Illustrations of every *Commentator*, of which there are upwards of *thirty*—will be printed in a *distinct, compact, and clear point of view*, referring familiarly from Text to Notes, and from Commentaries to Text, by the mode of printing—so, that in fact, this Edition will comprise the *labours* of *eight* EDITORS, and the *elucidations* of, at least, *thirty* ANNOTATORS.

As to the Embellishments, they will be new and magnificent. The Public have much to expect from the superior talents of Mr. LOUTHERBOURG—his having long lived in habits of intimacy with Mr. GARRICK, his familiarity with the stage, and dramatic effect, added to the RENOWN he has acquired in *every line* of his profession, promises to soar still higher on the present occasion.

The Engravings of Mr. BARTOLOZZI are secure of praise and admiration in every part of the world; and the rest shall be as near his standard of merit, as the Artists of England and France can produce.

Such is the design, and the Publisher confidently hopes, that the execution of it will transcend his feeble description.—He is aware of having many impediments opposed to its circulation, through the usual channels of the trade; he foresees a host of foes, and the powerful opponents with whom he must, in consequence, have to combat—but, shielded as he is by a firm resolution, and the spirit of his cause, he will boldly meet his adversaries, and vindicate his claim to public protection.

JOHN BELL.

A LIST of AUTHORS contained in BELL's
beautiful EDITION of

The POETS of Great-Britain,

Which comprises the POETICAL WORKS complete, of every Author of eminence, from CHAUCER, inclusive, who died in the year 1400, to CHURCHILL, inclusive, who died in the year 1764, with the Life of each Author in the first Volume of their respective Works.—Prices of complete Sets to be had of the Publisher, *British-Library, Strand.*

Complete Sets, one hundred and nine volumes, neatly sewed and titled.....	£	s.	d.
Ditto, Calf, double lettered.....	8	8	0
Ditto, Calf, gilt.....	12	12	0
Ditto, Calf, gilt.....	13	13	0
Ditto, Calf, gilt, elegantly marbled and registered.....	16	16	0
Ditto, bound superbly in Morocco, gilt edges.....	33	0	0

CHAUCER.... 14 vols	£	1	1	0	FENTON..... 1 vol.	£	0	1	6
SPENSER.... 8 do.	0	12	0	0	TICKELL..... 1 do.	0	1	6	0
DONNE..... 3 do.	0	4	6	0	SOMERVILLE. 2 do.	0	3	0	0
WALLER..... 2 do.	0	3	0	0	POPE..... 4 do.	0	6	0	0
MILTON..... 4 do.	0	6	0	0	GAY..... 3 do.	0	4	6	0
BUTLER..... 3 do.	0	4	6	0	BROOME..... 1 do.	0	1	6	0
DENHAM..... 1 do.	0	1	6	0	YOUNGE..... 4 do.	0	6	0	0
COWLEY..... 4 do.	0	6	0	0	SAVAGE..... 2 do.	0	3	0	0
DRYDEN..... 3 do.	0	4	6	0	PITT..... 1 do.	0	1	6	0
ROSCOMMON. 1 do.	0	1	6	0	THOMSON..... 2 do.	0	3	0	0
BUCKINGHAM 1 do.	0	1	6	0	PHILIPS, A. ... 1 do.	0	1	6	0
KING..... 2 do.	0	3	0	0	DYER..... 1 do.	0	1	6	0
PRIOR..... 3 do.	0	4	6	0	WEST, GILB. 1 do.	0	1	6	0
LANSDOWN.. 1 do.	0	1	6	0	LYTTLETON. 1 do.	0	1	6	0
POMFRET.... 1 do.	0	1	6	0	HAMMOND, } 1 do.	0	1	6	0
SWIFT..... 4 do.	0	6	0	0	COLLINS, } 1 do.	0	1	6	0
CONGREVE.. 1 do.	0	1	6	0	MOORE..... 1 do.	0	1	6	0
ADDISON.... 1 do.	0	1	6	0	SHENSTONE.. 2 do.	0	3	0	0
ROWE..... 1 do.	0	1	6	0	MALLET..... 1 do.	0	1	6	0
WATTS..... 7 do.	0	10	6	0	ARMSTRONG. 1 do.	0	1	6	0
PHILIPS, J. } 1 do.	0	1	6	0	GRAY, } 1 do.	0	1	6	0
SMITH } 1 do.	0	1	6	0	WEST, R. } 1 do.	0	1	6	0
PARNELL.... 2 do.	0	3	0	0	AKENSIDE... 2 do.	0	3	0	0
GARTH..... 1 do.	0	1	6	0	CUNNINGHAM 1 do.	0	1	6	0
HUGHES.... 2 do.	0	3	0	0	CHURCHILL.. 3 do.	0	4	6	0

In all one hundred and nine volumes, including fifty Authors, being every English Classic published within a series of four hundred years.

Any Author or single volume may be had separate price One Shilling and Sixpence each sewed.

Annotations upon King Henry IV., part I

London 1787

Coburg, Landesbibliothek -- C II 7/89

urn:nbn:de:bvb:12-bsb11919530-5